

CENTURY 21

The Worlds of Gerry Anderson

No.12-Spring 1993-£2.95



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HOW TO PAY

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* Australian customers (only) please note, due to Australia Post restrictions there is NO discount for subsequent tapes - it is a full £4.20 for each and every tape you order, I'm afraid!



Well, what's this, I hear you cry! Ye Olde Publisher coming down from the lofty heights of Engale Towers to write editorials again like bygone days of old??? Well, nothing quite as grand as that, I'm afraid, just simply that Mike has been a little pressed for time this issue to impart his usual wit and wisdom and I thought I'd like to "have a go" with the written word again... let's see if I can say something sensible THIS time round....

Actually, as publisher, I get to see slightly different aspects to "Century 21" than Mike. I have the great joy of seeing each issue pretty much in its finished state every three months but I also have to make the magazine work financially. The issue you are now holding will cost Engale Marketing something in the region of £4,000.00 to produce! We aim to recover this by means of sales to retail outlets (via a distributor), in our own two shops, on mail order AND by subscription. Half our print run goes to a Distributor but he pays us only 50% of the cover price (obviously he has to make a profit from doing his job and the retailer he sells to needs to do the same).

One of the comments I hear quite often is "We can't find the magazine in the shops" and we've tried to do our best to solve this problem. We changed Distributor a few issues ago and I have to say that they do a fine job (as did the previous one, but we felt a change was worth trying) but it seems too many stores seem to sell out of their first batch of copies and do not re-order. It's difficult keeping track of all the many hundreds of lines in a specialist s.f./comic shop (don't I know it!!!) but I think this is one reason why copies are not easy to find.

Why is the subscription register not sky-high, then? I don't honestly know... anyone out there care to tell me? We have an offer at the moment of post-free shipping in all-card envelopes but we still seem to stick at around the same number of subscribers each issue... some join us, some don't renew. What is it about subscribing some people don't like?

Anyway, Mike and I will be looking at where we think "Century 21" is going over the next few months and any ideas you good folk may have would be gratefully received for sure. Sorry to have bored you all with the turgidity of this aspect of magazine production and normal Reccia service will be resumed next issue!

Now what was that idea I had this time round about saying something sensible...???

David Nightingale, Publisher

P.S. Mike says "thanks" to everyone who responded to his plea for Pro-Set cards last issue. The nation breathes a sigh of relief at the knowledge his set is now complete!

The opinions expressed in the articles and features in this magazine are those of the individual contributors and are not necessarily shared by Century 21.

PUBLISHER:

EDITOR:

SPECIAL FEATURES:

TECHNICAL ADVISOR:

ART & PRODUCTION:

P.W.O.R.:

NEUTRONI TRANSMISSIONS:

DAVID W. NIGHTINGALE

MICHAEL G. RECCIA

SIMON ARCHER

PHILIP D. RAE

DAVID OPENSHAW

MARTIN HUTCHINSON & LYNN SIMPSON

KEITH ANSELL

SUBSCRIPTIONS:

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SEE OUR AD. ON PAGE 9!**

EDITORIAL ADDRESS: All editorial correspondence should be sent to Michael Reccia at Century 21, 57, Lymwood Avenue, Clayton-Le-Moors, Near Accrington, Lancashire, BB5 5RR, England. Please enclose an s.a.e. or IRCs if a personal reply is required. Entire contents of this magazine - none of which may be reproduced without prior permission

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CONTENTS

READ ALL ABAHHT IT!

News from the Anderson universe

Page 4

WRITE ALL ABAHHT IT!

Readers' letters

Page 7

WARDROBE WONDER.

Zena Ralph interview

Page 10

MEDDINGS MARVELS.

Part III of our interview with Derek

Page 13

XL5 II.

Concluding our

Fireball encyclopedia

Page 15

WHAT DO YOU THINK?

More mindbenders from Keith

Page 27

SUPER-SCRIPTS.

Alan Patillo exclusive

Page 28

TERRIFIC TERRAHAWKS.

All-series guide begins

Page 30

ANDERSON CHRONOLOGY.

It finally all comes together

Page 35

CONVERTING FAB 1.

From toy to model

Page 37

P.W.O.R.

More questions answered

Page 38

AND FOR OUR NEXT TRICK.

C21 Investigator

Page 39

AND FOR OUR COLLECTION.

More Bob Bell exclusives

Page 40

CENTURY 21 EXCLUSIVE

(See back page)

Here's two more of the set of six cut-out and collect reprints depicting the evolution of Supermarionation, sketched by Thunderbirds art director Bob Bell.

Our first sketch shows a scene from Gerry Anderson's second puppet series *Torchy the Battery Boy*. The picture shows the introduction of three-dimensional sets, replacing the traditional simple painted backings as used in the early children's puppet shows.

Here we see outside and inside the Pineapple House.

By this time, the puppets were beginning to look more realistic too and had moving eye and mouth movements. There was one wire that when pulled, opened the mouth and a return spring to close it. To overcome the power of the return spring, the puppeteer would have to pull the wire hard and this would cause the head to nod, although this nodding was no longer intentional.

The heads were now made from plastic wood and it was during this series that AP Films adopted the use of fine control wires.

It was during *Torchy*, that pioneers experimented with automatic lip-sync with background characters. With this method, the puppets appeared to talk thanks to a tiny solenoid reacting to small electrical impulses from the pre-recorded dialogue, opening and closing the mouth.

Torchy can also claim to include the first special effects sequence to emanate from the riverside studios at Maidenhead - the launch of *Torchy's* rocket, featured in the opening titles - with a little assistance from sparklers and some brave operators!

SKI SUNDAY WITH PENELOPE AND THE BOYS

Readers of the *News of the World* Sunday Magazine were given a special treat in the New Year, when members of the Tracy family, Lady Penelope and Parker were pictured in full high-fashion ski gear on the cover.

A full colour poster of the skiing party was featured in the magazine's centre spread together with a fact file on *Thunderbirds*.

Photographic production for the ski scoop was arranged by Mary Anderson before Christmas. *Thunderbirds* chief puppeteer Christine Glanville took charge kitting the TV stars out with the latest ski gear and was spotted taking notes in a top London store's sports department before briefing costume maker Mary Bridgeman for the task ahead!

Modeller Mark Woollard was also on hand to prepare the ski slopes for the special photo shoot.

CALLING ALL FANS

This month sees the start of a regular new feature in the top-selling children's magazine *Thunderbirds The Comic*.

Entitled 'Gerry Anderson Calling!', the new feature will fill a page of every issue and will break with fantasy to take readers behind the scenes of the making of the AP Films. *Century 21*, Anderson Burr and the Inimitable productions. Gerry will be answering letters from readers and revealing some little known facts for the new young audience. Other items include Parker's Punctilious - jokes sent in by readers and Star Spot - interviews with TV and radio celebrities sharing their happy memories of being first and now second generation Supermarionation fans!

To whet the appetite of the readers, there's a *Thunderbirds* prize for each letter printed.

The feature is nothing new for Gerry. In the late Seventies, a similar but smaller item was included in the *Junior TV Times*, *Look* in.

FULL FORCE

Gerry Anderson's forthcoming animated series *GFI* continues in production in Russia.

During late January, Gerry was busy editing the pilot episode in London.

Firm commitments have now been received from publishing and video distribution companies for the series.

NEW PUPPET SERIES DEVOTES SHOW TO CREATOR'S WORK

A new 10-part series on puppetry entitled *Billie's Puppet World* is now being made by HTV for screening on to ITV network.

One of the half hour programmes will be devoted to the work of Gerry Anderson. The series is due to be screened this summer.

HINDU ON 2

Thunderbirds Chelga!

That's Hindu for *Thunderbirds Are Go!* in case you hadn't been watching BBC2 recently.

Following hot on the heels of *Thunderbirds* being dubbed into French, a new version for Asian viewers began transmission in January.

Specially edited into five minute episodes with re-mixed opening and closing titles, the series began with 'The Perils of Penelope'.

Former *Eastenders* star Rani Singh provided the voice for Lady Penelope.

HERE'S ONE I MADE EARLIER

Not even *International Rescue* could help the BBC TV's *Blue Peter* when the show was deluged with requests on how to build-your-own Tracy Island recently.

For presenter Anthea Turner it appeared at first to be just another of those 'here's one I made earlier' slots in the show, making something from those unwanted yoghurt pots. The huge response to the offer by *Blue Peter* to supply viewers with a fifteen page document outlining how to make the famous island was not expected. Around 100,000 viewers wrote in and the BBC were forced to announce via, the show itself and the national press that it couldn't cope with the demand - and that it was already costing the corporation in excess of the £15,000 from the programme's budget.

On hand to help advise Anthea with the building process was *Thunderbirds*' genius Brains, accompanied by puppeteer Christine Glanville and the voice artist David Graham.

Ten national papers reported the story, including the *Times* and the *Guardian*, and most of the tabloids devoted a full page or colour centre spread to re-printing the glue-it-yourself guide. The *Daily Mail* flashed the story across its front pages and today newspaper ran a competition for the best DIY island, with judging by Gerry Anderson who was not surprised by the response. "It's a shame that they got it wrong in terms of anticipating the demand," he said. "The show had a similar response in the sixties. At that time there were two children's comics and we had a mailbag of 30,000 letters a week, so I was not surprised by what happened on *Blue Peter*."

For Children's BBC's favourite Edd the Duck, making a Tracy Island wasn't sufficient. He later appeared on screen a few days later with his own *Sharon Island*!

With few of the Matchbox islands in the shops over Christmas, it appeared that those that were available were being given away in the newspapers in a bid to boost their Christmas circulations. Today newspaper took the biscuit for posing the most difficult question for readers to answer:

'Who is the creator of *Thunderbirds*'?
a) Gerry Anderson,
b) Hans Christian Anderson,
c) Jerry Lee Lewis.

ITC HOME VIDEO BACK ON TRACK

After a relatively quiet (for them!) release schedule, ITC Home Video are back in the swing of things during the Spring. The long-awaited *Fireball XL5* Volumes 5 and 6 are now with us together with the first double *Timeslip* tape.

8th March 1993

The Protectors Volume 3 leads the Gerry Anderson charge at £10:99 and features the episodes *See No Evil, Your Witness, One and One Makes One* and *A Case for the Right*.

The Protectors Volume 4 at £10:99 featuring *Triple Cross, The Quick Brown Fox, The Numbers Game* and *Think Back*.

Return of the Saint Volume 1 at £10:99 featuring the episodes *The Armageddon Alternative* and *The Imprudent Professor*.

Return of the Saint Volume 2 at £10:99 featuring the episodes *Murder Cartel* and *The Village That Sold Its Soul*.

22nd March 1993

Supercar Volume 4 available at last at £8:99 featuring the episodes *The Tracking of Mastery, Phantom Piper, Deep Seven* and *Pirate Plunder*.

Sapphire and Steel Adventure 5 at £16:99 for the twin-tape 147 minutes yarn.

Randall & Hopkirk (Deceased) Volume 5 at £10:99 featuring the episodes *Could You Recognise The Man Again?* and *When Did You Start to Stop Seeing Things?*

5th April 1993

Jason King Volume 1 at £10:99 featuring the episodes *The Company I Keep* and *Nadine*.

Jason King Volume 2 at £10:99 featuring the episodes *Flamingoes Only Fly on Tuesdays* and *A Thin Band of Air*.

22nd April 1993

Man In A Suitcase Volume 1 finally appears (much to the excitement of many fans) at £10:99 featuring *Brainwash* and *Man From the Dead*.

Man In A Suitcase Volume 2 at £10:99 featuring *Stealing Pigeon* and *Which Way Did He Go McGill?*

As you would expect, all the above titles will be available via Mail Order from Engle Marketing upon their release. See our advertisement elsewhere in this issue for full worldwide postage and packing rates.

POSITRACK

November 17th., 1992. BBC1. Telly Addicts. Questions this week include whether the characters of Atlanta and Commander Shere appeared in *Stingray* or *Fireball XL5* and whether John Koenig and Dr. Helena Russell appeared in *UFO* or *Space: 1999*.

November 23rd., 1992. BBC 1. Telly Addicts. Two of the questions this week were: 'Which series did Ed Straker appear in - *UFO* or *Space 1999*; and what was FAB 2 in *Thunderbirds*?'

December 1st., 1992. Radio 4. Thirty Minute Theatre. Ed Bishop plays the part of Jasper in 'Accidental Murder' by Frank McCormick.

December 2nd., 1992. Radio 4. The Psychedelic Spy. Ed Bishop was listed in the Radio Times as playing the character Alex Linstrom in part 3 of this 5 part thriller.

December 4th., 1992 & repeated December 5th. Radio 4. Weekending - had a sketch highlighting the shortage of *Thunderbirds* merchandise - to the *Thunderbirds* theme a voice proclaimed '5-4-3-2-1 *Thunderbirds* are Gone' followed by a child's sobbing!

December 4th. & repeated December 6th., 1992. Radio 4. Pick Of The Week contained an extract from another Radio 4 programme 'You and Yours' broadcast earlier in the week. First the *Thunderbirds* theme, followed by Virgil telling Alan to fire the magnetic grabs (from the Cham-Cham). The reporter explains, 'Just when Britain's shops thought that not even Christmas could warm the chill of recession, in flew those popular puppets from International Rescue on the wings of nostalgia. But what began as mission revival has fast become mission impossible for thousands of festive fans'. A member of staff from the Sheffield shop 'Toys 'R Us' describes what happened at his store, 'We had a queue outside the store of around 200 people. They'd just camped out overnight basically and the scenes were absolutely wild. When we opened the doors it was push and shove and really it looked like a scene out of some sort of football match. People that five minutes previously were chatting with each other and looked like old friends suddenly became wild basically and started pushing and shoving and trying to get into the store first. I've never seen anything like it to be honest.' The report closes with the reporter saying, 'the queues are for toys which we threw away 20 years ago.. if only we'd known.'

P.T.s by Brenda Hazell Bunbury, Oxon.

December 6th., 1992. Perry Mason. BBC1. The late Paul Maxwell (Steve Zodiac) plays the prosecutor in 'The Case Of The Desperate Deception'.

P.T. by our own Martin Hutchinson, Bolton, Lancs.

December 7th., 1992. BBC1 Telly Addicts. One of the questions was 'In *Thunderbirds*, what's the real name of Brains?' The contestant got a point for her answer Hiram K. Hackenbacker.

December 7th., 1992. BBC1. Watchdog exposed the fact that a garden gnome lurks under the *Thunderbirds* wrapping on Meltis' chocolate *Thunderbirds*: the firm only have one mould!

P.T.s by Brenda Hazel, Banbury, Oxon.

December 7th., 1992. Allo, Allo. BBC1 Features Kenneth Connor.

December 7th., 1992. Radio 4. Stardust features Ed Bishop and David Healy.

December 9th., 1992. BBC2. David (Shane Weston) Healy appears in *Unnatural Pursuits*.

December 11th., 1992. BBC1. Don't Wait Up. features Wanda (Col. Lake) Ventham.

December 14th., 1992. BBC 1. Allo, Allo. The final episode features Kenneth Connor.

December 15th., 1992. BBC1. George Sewell appears in 'Specially Selected Canned Carrot'.

P.T.s by Martin Hutchinson, Bolton, Lancs.

December 21st., 1992. BBC1. Neighbours. Tom Oliver (who appeared in two episodes of *UFO* as a Doctor and a S.H.A.D.O. technician) reprises his role as Lew Carpenter in this Australian series.

December 21st., 1992. ITV. Robbery. George Sewell appears.

December 27/28th., 1992. ITV. The Kansas City Massacre. This TV film features Lynn Loring (who also starred with her real-life husband actor Roy Thinnes in *Doppelganger*).

P.T.s Graham Keenan, Cleveland.

January 1st., 1993. ITV. Taggart. Frances 'Captain Scarlet' Matthews is a murder victim in this feature-length episode.

January 1st., 1993. Channel 4. The Laughing Prisoner. Stanley Unwin complete with penny-farthing appears as No. 3 in Channel 4's send-up of the Patrick McGoonan series.

More Positrack from our London Agent, Simon Archer, overleaf >

POSTTRACK

London Agent - Simon Archer

1992

6 November Today Pelham Puppets take on more stuff to meet the demand for Thunderbird puppets.

8 November Sunday Times Report on the Christmas rush for Thunderbird toys.

9 November Daily Express Gerry Anderson is highlighted in feature on the making of television advertisements.

9 November Daily Mirror 'Thunderbird kids storm toy shops' - a report on the demand for Christmas presents, plus cartoon of John Major and colleagues in Thunderbird uniforms with the PM saying 'Are you PR chaps sure this is the right way to restore our popularity?'

14 November Daily Mirror Competition to win Thunderbird videos.

15 November Sunday Telegraph Half page report on the Thunderbirds revival - 'the biggest thing to hit toys in a decade'.

15 November You Magazine Mail on Sunday Wesco Thunderbirds Alarm Clock advertised.

16 November Daily Mail A reader writes in, pleased with the success achieved by Matchbox of Thunderbird toys, but saddened to learn that they are made in China.

18 November Thames News Local ITV report on the demand for Thunderbird toys and a plug for the TB touring mime show at Woking.

25 November Daily Mail Report of parents queuing outside Toys R Us at lam for the Matchbox Tracy Island.

4 December Times Report on the madness driving parents to sleep outside the toy shops in the hope of getting that same island.

6 December Sunday Times Magazine Connoisseur's Choice of toys for Christmas spotlights the Lady Penelope and Parker Pelham Puppets.

12 December Daily Express A survival guide to Christmas features the Matchbox Thunderbird toys.

12 December ITV First screening of the new Scotch video commercial directed by Gerry Anderson.

12 December Good Morning Anne Diamond and Nick Owen stage a live link with the Pelham Puppets factory and provide a phone-in line to give the latest information on which toy stores have had deliveries of Thunderbird toys.

13 December Sunday Express Competition to win a Tracy Island.

13 December Sunday Mirror Magazine Pop legend Gary Glitter pictured doing the Thunderbird walk with life size replicas of Scott and Brains.

19 December Young Telegraph Another competition to win the island.

20 December Sunday Times Feature on misplaced nostalgia and cult top ten toys listing, with Thunderbirds at No.10.

20 December Sunday Mirror '39

Tracy Islands must be won' boasts the front page.

22 December Chiltern Radio Breakfast DJ James Cannon teases listeners by playing the sound effects from a Tracy Island model throughout his show.

20 December Mail on Sunday Thunderbirds Bulletin - 'Vehicles flown in daily. Over 50 Thunderbirds products in stock - no one has more! Tracy Island - Supplies improving - all stores will have stock this weekend! Who were they kidding?'

20 December The Sun 'Thunderbirds are slow!'

20 December Sunday Magazine Another picture of Gary G., Scott and Brains.

21 December Today Only four islands to give away in this competition!

1993

2 January Young Telegraph 'Sixteen stonking volumes' of Thunderbirds to be won.

3 January Sunday Magazine Thunderbirds heroes featured on the cover in ski-wear and in pull-out poster with FAB Facts (See News Desk)

7 January Blue Peter The fateful day when Blue Peter showed viewers how to make their own Tracy Island, with some help from Brains.

10 January Sunday Magazine Philip Schofield gives away Thunderbird videos on his regular page.

12 January Derek Jamieson Show Gerry Anderson is interviewed on Radio 2.

16 January Today Report on Blue Peter coming to the rescue of Thunderbird fans with one of their 'Here's one I made earlier' versions of Tracy Island, together with details on how to make the complex model.

16 January Daily Mail 'Reports the same with presenter John Leslie in uniform.'

16 January The Times Reports Blue Peter's flood of 90,000+ request for the model plans.

16 January TV Times Advertises the John Beswick Studio of Royal Doulton's creation of six ceramic busts of some of the characters from Thunderbirds - a bargain at £237 for the set!

17 January Radio 1 FM DJ Dave Lee Travis features Gerry Anderson in his phone-in Face Race competition.

18/21 January Blue Peter A report on the massive media response to the island feature.

19 January Daily Telegraph Another report on Blue Peter's deluge of requests for plans to build that island.

19 January Daily Mail 'Thunderbirds Are Saved! cries the banner headline. More on the island construction and an interview with Gerry Anderson. A shame the paper failed to spell the rescue team's surname correctly in its front page teaser!

19 January Daily Star 'T-Birds peter out at the BBC - FAB offer is closed.' More on the island.

19 January Today And more

19 January The Independent Diary column features the BBC's problem, adding that its cost them £15,000 from Blue Peter's programme budget.

19 January The Guardian 'Thunderbirds are stop'.

19 January The Sun 'TV offer has Scott to close!'

19 January Daily Mirror 'Thunderbird offers no go!'

19 January The Times 'Offer ends'.

19 January Daily Sport 'BEEB is junked'.

19 January BFBS + Radio 5 Gerry Anderson is interviewed for the forces radio and for the BBC's fifth national station.

20 January Eastern Daily Regional paper joins a 'host Press of others in printing the Tracy Island building guide.

20 January Daily Mirror Front page teaser and full page of plans inside.

20 January Daily Express And they're still giving those islands away - 40 in all this time. So that's where they're all going!

20 January Daily Mail Taking it all a stage further, now a chance to win £1,000 by building the best island and sending in a picture. Plus 500 runner-up prizes.

20 January The Sun Still more island plans, this time a full colour centre page spread.

20 January Today Boasting the 'official' plans for building that island, with the winning model chosen by judge Gerry Anderson.

20 January KLFM Breakfast DJ Tony West tells you how to make the island - on radio.

20 January Childrens BBC Ed the Duck goes one better and brings on his own Home-made Sharon Island!

21 January Daily Express Yes, more islands to give away.

21 January Today Gerry Anderson pictured 'joining Today Tracy mission' to find the 'bestbuilt island'.

21 January Steve Wright in the Afternoon Radio 1 DJ reads out plans on how to build your own Iraqi military base in Blue Peter/Tracy Island spoof.

22 January Daily Mail 'Triumph for rescue plan' The mailbags have eased, with more than 50,000 fans having written in for those much sought-after plans.

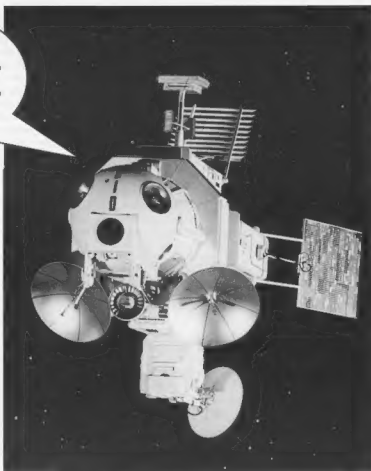
24 January Sunday Times Half page interview with Gerry Anderson - 'The secrets of the puppeteer who cast away Tracy Island'.

CENTURY 21

calling 21...
Calling 21...

Dear Mike

I know it's been said before, but let me say it again - congratulations on another superb issue. You say that you are always looking for ways to improve your magazine but I honestly can't think of a way you could do so (other than having coloured photos to accompany the articles, but I know what that would do to publishing costs, so I guess that's out!) One plea though, could you run an article on 'The Secret Service' in the near future? Very little has been written about this series, but with its current release on video this would be the right time for such a piece.



O.K., now for something completely...weird. Following the events of a recent convention I was very reluctant to just pick up my bags and go home and so, in an attempt to keep the spirit of the weekend alive, I decided to write the 'Anderson Charts'. Many thanks to Sue Evans and John Wilkinson for their help and for joining in the mad moment. Well, here goes:

The Titan Goes Pop Charts:

- 1 Don't mess with my Tin-Tin - Denise La Salle (dedicated to Alan Tracy)
- 2 Like A Virgin - Madonna
- 3 Money's too Titan to mention - Simply Red.
- 4 I'm your - Sam - Wam.
- 5 Light My Fireball - The Doors.
- 6 Spirit in the Skydiver - Dr. and the Medics.
- 7 Venus - Shocking Blue.
- 8 MacArthur Parker - Richard Harris.
- 9 Hey, You, Get off my Cloudbase - The Rolling Stones.
- 10 It's a mystery - Toyah.
- 11 Hanging on the telephone - Blondie.
- 12 We don't need another Hero - Tina Turner.
- 13 Toizzle and Shout - The Beatles.
- 14 Tootie Frutie - Little Richard.
- 15 Gordon is a moron - Jilted John.
- 16 Troy good to be forgotten - Amazulu.
- 17 Any Angel will do - Jason Donovan.
- 18 Love is a Battlehawk - Pat Benatar.
- 19 I should be so Scotty - Kylie Minogue.
- 20 Little Lieutenant Green Apples - Roger Miller
- 21 Stran, Bon, Thank-you Ma'am - ?
- 22 The Hood, The Bad and The Ugly - Hugo Montenegro.
- 23 Carlin all the heroes - ?

We then started on films and adverts, but only got as far as 'Carlin Black Label' before exhaustion set in and the old grey matter let us down. Maybe someone else out there has some ideas. I'd love to hear your Top Tens so write in and give Mike and the gang more letters to sort through!

Tina Bailey, Walsall, Staffs.

Full Secret Service biographies will feature in our next issue, Tina. Ed.

Dear Mike

I have just bought volumes one and two of The Secret Service as this was the only Anderson show I had never seen (I live in the Anglia region). I was interested to see why something Mr Anderson had done had flopped. I was quick to find out - it's the music! Not exactly stirring stuff.

Unlike Thunderbirds it hasn't stood the test of time, and the show was also very slow to get going.

Had Barry Gray used different music, I think the Secret Service could have been a hit and I think Lew Grade over-reacted to Stanley Unwin's gobbledook as it only lasts for a few seconds in each show.

Keep up the good work at Century 21 - only one complaint: Every three months is too long to wait for my favourite mag - also at that rate I'll have to wait at least 2 years to see U.F.O. in your excellent new series encyclopedia.

All the best for the New Year and I hope your cottage industry soon grows into a skyscraper.

G. Welton, Great Yarmouth, Norfolk

Funnily enough, the Secret Service theme was the one Barry Gray was most happy with. Ed.

Dear Mike

I thought you might be interested in this shot - it is one of Zeld's spacecraft being used recently in a Sci-Fi movie called 'In Exile' and starring Mark (Star Wars) Hamill that I directed the Visual FX on. It looks absolutely colossal on the big screen. This model also had the honour of being used in Aliens. It is seen in the Background behind the Gateway Station hospital. (See shot on next page)

Steve Begg, Maidenhead, Berks.

Dear Mike

I have a large number of Pro-Set Thunderbirds cards as I did a 'deal' with my local newsagent and purchased a whole box (half his allocation from his supplier!) Managed to make up two full sets and still have 10 unopened packets!

If any other readers are short of any cards I can try and help at a cost of 5p per card plus postage. Keep up the good work and I hope you complete your set of cards.

Steve Watts

73, Cowslip Close, Carisbrooke Green, Gosport, Hants, PO13 0BQ.

Sincere thanks for the cards you sent me, Steve, and also thanks to G. Welton and to the other readers who sent me the missing cards. Meet you in the Swinging Star for a pint, Friday lunchtime. If I haven't replied personally to anyone for their kindness, apologise! I moved house over Christmas and I'm still discovering letters and notes (and still looking for places to put them!) Ed.

Dear Mike

A few brief points:

1. With 'Star Interviews', why not include a contact address of an agent so we can contact them for a signed photo/write, etc.
2. How many episodes of Thunderbirds did radio 5 broadcast? (I managed to tape six - are there any more?) Will the BBC repeat them (for a third time) or issue them commercially?
3. Will Terrahawks ever be out on video?
4. Are there any plans to release any more music - i.e. Terrahawks main themes, incidental music from Thunderbirds (including my personal favourite, the music from the end credits) or the UFO theme?

Keep up the good work.

Iain Sharp, Leeds, W. Yorks.

1. Many of the people we interview are very private and extremely busy people. We don't include contact addresses in order to respect this privacy. We're just happy they're talking to us!
2. Dunno... my cat's whisker can't pick up Radio 5. Any readers provide the correct answer for Iain?
3. Terrahawks was released as a series of compilation tapes on the old Precision Video label.
4. Watch our news columns...you'll read it first there. Ed.

Dear Mike

I note there continues to be a debate in the letter pages regarding the dating of the Century 21 series (do they occur together, or do some series pre-date others, or what?) - perhaps a more detailed article could be presented on the various theories?

Personally I'm glad to see no TV21 reprints in this issue. I've enjoyed those that have appeared, but the lack of colour has been disappointing. Although, of course, when we first watched the series, it was on black and white television. However, the beautiful colour of the original TV21 publications is memorable and has been missed. I also suspect that, with the introduction of the new Fleetway comics, the availability of the TV21 material is now more limited. I understand that the new comics are being supported with new blueprints of the century 21 world - perhaps an interview with the artist responsible might make for interesting reading, possibly comparing his 1992 versions with those produced in various Annuals and Specials in the 1960s?

I enjoyed the Supercar biographies - but would have liked some note to indicate if any of the information was obtained from episodes or comics, etc. - or was it all pure invention by Martin Hutchinson?

Allan J. Palmer, Basingstoke, Hants.

Just for you, Allan, we've finally tied down the dates of the Anderson series and linked them all together - see the first part of our All-Series Anderson Chronology this issue. Many of the Thunderbirds and Stingray comic blueprints have been painted by our old team-member Graeme Bleathman - how about an interview Graeme? The Supercar biographies were based on annual/comic/on-screen facts plus new information by Martin, and were sent to Gerry for his approval before publication. In this respect, you can treat 'em as authentic. Ed.

Dear Mike

Following on from Paul McCarthy's letter about the UFO laserdiscs in your last issue, I've been lucky enough to get hold of the two box sets in question and can report they are of excellent quality, sourced from 36mm negatives to achieve the best possible picture. Available in Japan on the NTSC system but playable in the U.K. via Pioneer's 1450 and 1750 players, the discs are bilingual using the two stereo channels; left side Japanese, right side original English soundtrack. One merely has to turn off a

channel to hear the desired language, two episodes are on each disc.

Packaging is good, box one is black with a large photo of Ed Straker with the UFO title embossed in silver, on the back is an index of episodes. The covers of the discs themselves feature large colour photographs of characters and hardware, on the backs are cast lists.

Very little Japanese text is evident on the boxes or covers which are in English; also included is a bonus disc called 'S.H.A.D.O. Secret File.' The cover has a large S.H.A.D.O. logo but alas is not bilingual. It has character and hardware profiles which can be played in slow motion and freeze frame. Box two is white and has a large photo of Paul Foster in the cockpit of One with UFO title in red. Incidentally this contains the episode 'Confetti Check A.O.K.' with the UFO opening title which didn't appear in the U.K. print.

There's also a large format booklet with many colour photos from the series and a centre section on the UFO toys and models. The price isn't cheap, each box costs around £250.00 including post and import tax, making each disc around £20.00. The whole 26-part series will cost £500.00 a lot of money but if the discs are manufactured properly they will last a lifetime. Other box sets and Anderson titles are also available in Japan. They include: Thunderbirds Box Set One and Two; Thunderbirds Movie Box; Thunderbirds Video Remix and Captain Scarlet.

John Guerrati, Andover, Hants.

Dear Mike

Well, if I needed any convincing, issue 11 of 'Century 21' certainly encouraged me to renew my subscription to THE journal of the world of Anderson productions.

You can't help but be aware of the resurgence of interest in (particularly) "Thunderbirds" and "Stingray". In the run up to Christmas, newspapers seem to have had regular reports on the toy situation announcing the shortages in supply of the "Thunderbirds" merchandise. The toy shop chain "Toys R Us" even featured news of Tracy Island stocks in its national adverts. I do wonder, however, how accurate all this hype was? - was there an element of publicity here? Be that as it may, it seems the Anderson products will outlast other attempts like "Turtles" et al to achieve continued fame across generations.

Enjoyed the letter column - good meaty stuff, and increased by the international span of your correspondents. Hope to hear more about that TBS2 photograph from Udo Nesch...

The reminiscences of "Into Infinity" helped me to recall that one-off screening that I saw - was it really 16 years ago? Only vague memories surfaced for me, perhaps indicating that the move away from the puppet heroes really did result in a certain lack of zest in the story.

I was disappointed that we were only treated to 3 pages of Alan Pennell. Is there any chance of a follow-up giving us more information about those days of "TV 21"? I'm sure Mr Pennell could provide some more detail on the development of the magazine, the choice of writers and artists and how the stories were developed. Many enthusiasts, I am sure, would be interested in who developed the background continuity for the 21st century that became apparent in the TV21 stories (the European atomic war of 2028, the British Dictatorship, etc. together with the histories of the various characters). In fact, my vote is for a detailed look at TV21 to appear in a future issue, after all that magazine was certainly as important as the television series in creating a following for the Anderson productions.

I trust there is more to come in the Derek Meddings Story - another highly interesting feature. I wonder what would have happened if Gerry's series hadn't caught on the way they did - would the feature films of the late 70s and the 80s have had the impressive model work and effects that they enjoyed due to the skill of people like Mr Meddings?

Likewise, Simon Archer's feature on the sound specialisation work of John and Jean Taylor delivered a very interesting look at a previously

neglected aspect of our favourite series - without that particular dimension being carefully looked after, I suspect the exploits of the WASPs, the Tracys and others would have suffered from a lack of excitement if the soundtrack hadn't delivered something to match the visuals.

The TV21 front page reproduction on page 38 was a nice extra - any chance of more of those front pages being reproduced in future issues? How about a series of supplements made up of say a dozen or so front pages at a time? Any chance of colour?

Of course, I must congratulate you for getting Keith Ansell to contribute so much to this issue and hopefully to future ones. The "XLS" Encyclopedia is a great start. I'm sure that I'm one of many fans who enjoyed the fleshing out of the 21st Century background that was hinted in the series and enhanced by the various TV21 publications. Keith's Neutroni Transmissions column is likely to become the part of the magazine to which I will turn first. I hope Keith has the opportunity to compile a more detailed look at the 21st Century based upon the text features from the Annals and Specials. (Didn't one of the Holiday Specials feature background on the WASP, the WSP, the World Navy and the WAAF the Special Agent 21 strip and a sticker book from the Captain Scarlet era gave background on the post 2028 War dictatorship in Britain, didn't they?) I have to support Keith's view on reconciling "Thunderbirds" of 2026 with TV21 of 2065. Jeff Tracy was supposed to be a former astronaut wasn't he? So, I think it's more appropriate for the Tracy boys to be named after the Mercury astronauts if their father was born in 1970? If the series is set in 2026, then if Jeff was born in 2010+ based on the TV21 setting... Perhaps Keith can tell us if there was ever significant background to Berenzik (the TV21 "cold war" adversary) provided - what was its location? And wasn't there a far eastern counterpart Tong Viet-Kin(?) mentioned in one of the strips?

Looking forward to more memories of the 21st Century in future issues.

Alan J. Palmer, Basingstoke

Dear Mike

I found the articles on Space:1999 merchandise by Luke Davis and Tim Redman in issues 9 and 10 most interesting, and believe I can add something to the latter article.

Firstly, although my 1999 merchandise collection is not as extensive as for other Anderson series, I appear to have three of the more valuable items according to your article, namely the Remco Space Belt Set (mint boxed), "The Making of Space:1999"

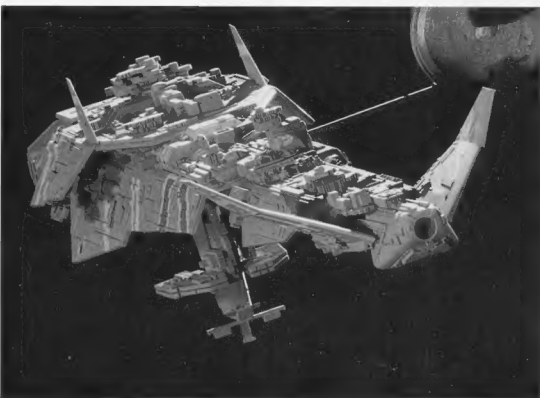
book, and the Starlog Moonbase Alpha Technical Notebook (the latter two in excellent condition).

Regarding the MATN, I remember having much hassle getting this item at the time (1979). I had sent for it from Terran Enterprises (who I had heard about via Omicron, the Star Trek/Space:1999 fan club at that time) but had to send a stream of complaining letters before it eventually arrived (I believe Terran Enterprises folded shortly after that). The book came shrink wrapped, and had a colour cover sheet with photographs outside the ring binder - I'm glad to say I kept this, fixed to the inside of the cover. My one regret is that I mailed the coupon for update packs, but as I never received any notification of any, I thought none were produced, and am consequently rather annoyed to read in your article that some were produced - I scared my book for nothing! I was very surprised that the MATN did not include plans of the Eagles or the Moon Buggies; however, several Eagle plans have appeared elsewhere (the one with Starlog #7 is the best), and of course a Moon Buggy plan appeared at last in Century 21#9.

I also had considerable problems getting "The Making of Space:1999" in 1979, asking round all the local bookshops without success - I eventually got it by mail order (from a bookshop somewhere in the south west, I think) for £3.

I have a boxed stun gun which appears to be different to those mentioned in the article. A reasonable facsimile of the Mark 1 gun, it fits the description of the grey Remco gun given, with the non-locking trigger lighting the four coloured barrels, and a locking knob on the side doing the same (two AA batteries in the grip supply the power). I noted the manufacturer's name as "Blue and Red Box Distributors", and although the logo is blue and red, it bears the anomalous logo "brrb"

I can shed some light on the Space Alpha:1999 / Space Cosmo:1999 cards mentioned on page 26, as I have a full set of both cards (64 in each, the sets identical except from the logo). The Alpha set are numbered and have blank backs, but the backs of the Cosmo set (which is not numbered) make up a black and white photo of various suited figures on the Moon with Alpha in the background (and that logo again). I came across the former set by accident when I was standing in on a friend's paper round in 1980 - I saw a discarded card pack, and traced it to a local shop, and you can guess what I blew my week's wages on!! The cards came in an envelope of (I think) six cards - the envelope came in a "lucky bag" of other cards and sweets with multilingual names on the front, the English one being "Gold Mine". I have enclosed a photocopy of the lucky bag and the 1999 card envelope for you. The card envelope had an offer to send off ten envelopes for a poster - I did this, and got an A3 sized black and white poster bearing the photo on the back of the Cosmo cards (though I got my set of Cosmo cards



Zekka's Spacecraft recently used in a Sci-Fi movie called "In Exile" See Steve Bagg's letter on page 7

later from another collector). Interestingly, the address given in Leiden, Holland, though you describe these cards as being for the "Italian market" in your article, I read somewhere else that the company was called Monty Gum.

Finally, I guess your Bassett set of 5 cards is a misprint - it should be 50. I have a "full" set of these also, though it is only 49 cards - #42 is missing, and I am told it was never produced - have you ever seen #42 from this set?

I hope you find my comments of interest.
Iain R. Murray, Dundee

Dear Mike

In answer to Dave Sheridan's query in issue 11: this has been partly answered by Mike, however "The Female Figure" did actually have an association with Gerry. It was a photo of her which appeared on the cover of his first "Terrahawks" brochure - with the caption, "I'm Mary ... Fly with me, in Gerry Andersons

Terrahawks!" She was originally produced purely as light relief from making spaceships! (The second brochure, also produced by me, featured the Tomnahawk photo recently seen in these pages.) So in a way she was the original Mary Falconer!

I would also like to take this opportunity to thank David Lindo, Neil Wood and all the others who have written to me directly or through the pages of C21 saying how much they like my work. Very many thanks; knowing it's appreciated makes it worth while. You'll be very pleased to know another article on Thunderbirds/Stingray re-construction will be coming up soon.
Martin Bower
Dorset

Editorial Address:
Century 21, 57, Lynwood Avenue,
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Accrington, Lancashire,
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| <input type="checkbox"/> | ISSUE 10. Includes Derek Meddings - New major interview begins, Supercar Biographies, Martin Bower Stingray Models, G-Force Artwork, Christopher Penfold Part 2, 1999 Merchandise Frank Bellamy - the Masterworks, Christine Givlanville, etc. |
| <input type="checkbox"/> | ISSUE 11. Includes Fireball XLS - the all series encyclopedia, Into Infinity, Alan Fennell, Bob Bell Exclusive Artwork, More Meddings Magic, SPV Kit Conversion, John & Jean Taylor Interview and Neutron Transmissions, etc. |

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The ZENA RALPH Story



When she's not playing with fire, Zena Ralph can be found dabbling in magic. But she is probably best known for her role as couturier to Thunderbirds' Lady Penelope.

Her diverse range of talents have kept her busy over the past 30 years and she is still active today entertaining young children with her magic act and occasionally fire-eating before a stunned audience.

A dancer from the age of three, Zena switched to learning magic when she felt it was time to move on from tapping the boards. "I did some horrendous shows to start with, especially at the clubs in the North where I felt I had to try it out first before coming back down to London for the auditions. I then went on to work in variety, cabaret and masonics."

In 1954, she met Thunderbirds chief puppeteer Christine Glanville while working in the same show entertaining the forces all over the country.

"She was doing a cabaret puppet act and a bit of variety as well. I think between us we closed all the variety theatres!"

When Christine joined AP films in the late fifties, Zena often used to call in at the riverside studios at Maidenhead to see her during the production of Torchy the Battery Boy and later The Adventures of Twizzle.

Some four years later, Zena received a call from Christine. Wardrobe mistress Betty Coleman had been struck down with measles and help was needed to produce stage costumes for the puppets in the company's latest production, Fireball XL5.

"I took care of the wardrobe for two weeks while Betty was off and remember making a blue velvet dress for a duchess character."

When work began on the Stingray series, Zena was asked if she would like to join the team as a floor puppeteer. "This involved making sure all the puppets were properly dressed and the hair was right. Very often I was on the floor, out of shot, holding on to the puppet's legs so that they didn't swing about while the action was going on."

The hours were long during the making of Stingray. "We worked overtime like crazy and my little dachshund Fred was quite happy to work from 8.30am till 6pm but when it came to overtime he carried

on alarmingly as he was stuck in the workshop.

We were often there till 10pm and weekends as well. Fred didn't approve of that!"

A break followed, with more variety and cabaret around the clubs in the north, before being asked to return to the Slough studios as dressmaker for Lady Penelope. "As a child I had made lots of dolls' costumes and later made my own stage costumes. It worked very well, mixing the two jobs," she recalls.

With two puppet stages now in operation, run by Christine Glanville and Mary Turner, all costumes were now duplicated. Each episode brought varying demands on the amount of costume changes for the star puppet. "The episode called The Duchess Assignment required a lot of costumes for her.

Some episodes only required a sweater or whatever, it just totally depended on the storyline."

In planning what she was to wear, Zena would meet with Sylvia Anderson and Betty Coleman and thumb through copies of Vogue and Harpers and Queen to gen-up on all the latest Paris fashions. "I obviously couldn't make an exact copy and had to alter them slightly. She was a very well dressed lady, always in real material, mink, fun furs - rabbit in all different colours and leather. Silk, cotton or wool were used as they provided ease of movement for the puppet's limbs, which was rarely the case with man-made fibres. "The only man-made material I used was made from lurex with a velvet pile that caught the light beautifully."



Mark Knopfler, Supermarionation-style prepares to go 'Calling Elvis' wearing the shirt made by Zena

While keeping as up-to-date as possible with the sixties fashions, the only outfit to escape the couturier's clutches was the mini-skirt. This could not be worn by the puppet as it would show the knee joints. "Lady Penelope wouldn't have shown her knees anyway. She was very elegant. She was a lady after all!" quipped Zena.

Making Lady P's mink coat was not an easy task. "I bought the skins from a furrier in Beswick Street, London. The patterns had to be to scale and much of the material found in the shops was not suitable."

Not claiming to be an artist of any sort, Zena would make pin-men type one dimensional sketches when designing. "I made my own patterns and would then get to work cutting out the material with the puppet body, without the head, hanging up besides me.

I would then pin the material to the body to the shape to make sure they first fitted and could move in them, before sewing to the actual body. The clothes were not unlike human clothes. They were practical and could be taken off."

Intricate outfits would take as long as several days to produce, much longer than it would take to make a similar costume for an adult. The mink coat took almost a week.

The Singer Sewing Machine Company boasted use of their product in the workshop, adding that the clothes were designed and fitted with a certain 'heaviness of drape so that they will hang easily and look natural, even in close-up'.

Many calls were received from viewers claiming they could make outfits for Lady Penelope and her colleagues.

"They were often asked to send them in, but they always turned out looking like dolls' clothes which was a different approach. We always thought of Penelope as a person and not as a puppet. She was not a doll, but a character."

On several occasions, Zena also made human-sized sections of costumes, for use in close-up shots of hands and very often it was her hands that were seen in these shots.

In 1966, Thunderbirds hit the big screen with its first full length feature film *Thunderbirds Are Go!*

Lady Penelope was now a star and the national press devoted many column inches to her. The Sunday Mirror exclaimed how she appeared in 'a glamorous wardrobe of new clothes... Manufacturers are rushing to get her name on their products... she is an advertisement for British fashion'.

"It was lovely to see her on the cinema screen. The premiere was a wonderful night and it was unbelievable to think of puppets 1 foot 8 inches high, in Cinemascope... it was incredible."

After trade union problems, Zena left the studios and a long gap of nearly 15 years followed before she returned to work with Christine on *Terrahawks*.

Working from home for the first three months, Zena made a total of 209 costumes for the new larger glove puppets. They required costumes that usually stopped at the waist. As with marionettes, Zena would travel up to London, this time to Dickens and Jones in Regent Street to buy the necessary fabrics which included costly wool crepe for the uniforms. "Bob Bell went to a market in Bayswater to buy some Victorian childrens' clothes which I cut down for Zeld's costume.

"My favourite was Kate Kestral. I could jazz her these stage costumes. They were quite expensive, with material costing up to £25 a yard, but often she would only need half a yard.

When it came to the uniforms, Gerry Anderson allowed me to buy a lot of material thinking that their uniforms would wear out, but the material was so good that they hardly ever had to be replaced."

More recently, Zena became involved with the Thunderbirds contribution for the Dire Straits pop video 'Calling Elvis'. Working against a tough deadline, she made a black grape coloured shirt to match that worn by the group's lead singer Mark Knopfler. With only hours to spare, the actual shirt that he was to wear in the video was sent out from London for Zena to copy in miniature.

Today, Zena still gains great pleasure from her work as a magical entertainer. She has the gift of being able to get the young audience under her spell, an act which, she says is quite simple to achieve.

"It's very easy to sway an audience, if you know how. Every show is different. I have learned over the years and particularly from the Forces' shows that there is always a loud mouth in the audience and I'd have several, what we call 'stoppers' to use like, 'Last time I saw a mouth like that it had a hook in it!' It stood me in good stead with the kids."

So, if Zena was to dress Lady Penelope today, what would she be wearing? Her answer was swift and to the point. "Whatever is the latest from Paris."



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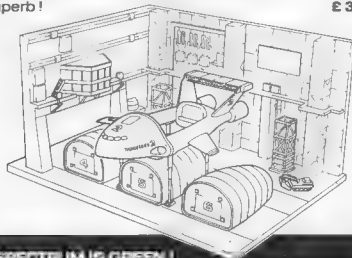
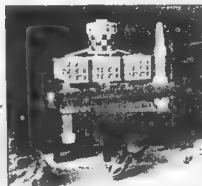
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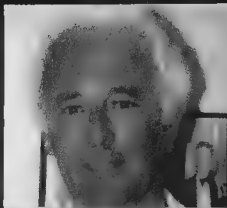
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DEREK MEDDINGS

Story : Part Three



In 1964 the concept for AP Films' biggest project, Thunderbirds became reality as production work began on the new series.

The Slough studios had expanded still further and were now home to the biggest and most advanced special effects operation in the world.

For special effects director Derek Meddings the responsibilities were to increase together with the personal workload. The team now totalled more than 50 specialists including model makers. "We all knew that Thunderbirds was going to be the biggest project we had worked on and we were all a bit nervous," he recalls.

"I was excited but also nervous too because now I was being given the chance to do what I always believed I could do, to make convincing miniature shots for films."

The pressure was on. Each episode for the series, as well as being twice the length of earlier shows, had to be finished on time in readiness for the next one and in order to meet the transmission dates. Each of the leading Thunderbird craft were conceived by Gerry Anderson and designed by Derek from their description in the script for the first episode of the series 'Trapped in the Sky'. From this script, Derek was able to gauge the role of each of the star craft.

In designing Thunderbird 2, he remembers "doodling for a while" before coming up with what he considered to be "a pleasant shape".

"If I had to design it again now, would have more air intakes, and it would be a chunkier vehicle, because there are so many around today that are not, like the Apache helicopters. I still think the original design is a good shape."

In the episode 'Terror in New York City', Thunderbird 2 comes under fire and crash lands back on Tracy Island, a sequence that completely wrote-off one of the large models that Derek found less pleasing in shape. "There was something wrong with it and it didn't quite look right. So we got rid of it and had the model rebuilt."

Derek's design skills didn't stop with the air and space craft. He also designed the Thunderbirds star car, Lady Penelope's FAB 1. In seeking approval of the design from Rolls Royce, the special effects team requested a Rolls Royce radiator grill on permanent loan for use in the close-up shots. "We wanted one from an earlier model where the grill could be opened and closed so that we could get the machine gun through it."

The car company told AP Films that they could use its name and proceed with the model-making, but there was one stipulation - whenever the car was referred to in an episode the full 'Rolls Royce' name had to be used. "At the time there was a company called Rolls Razors which was trading off the 'Rolls-Royce' name."

Like all craft designed for any Anderson show, each one had to look different and FAB 1 was no exception. "The only idea I could come up with was to put the four wheels at the front. My excuse for this was that the engine was so big and powerful that it demanded this design. I also put the driver in the middle. He would then view whatever was behind him on a television screen, a technique that is now used on these big American campers for reversing. I have always thought it would be a good idea, but I suppose if you were in a real car you would be hypnotised by constantly watching what was coming up behind you."

Whereas Gerry conceived the idea of hiding Thunderbird 1 beneath a swimming pool, it was up to Derek to work out how the rocket should leave the pool and this, together with designing the layout of Tracy Island, gave him a great deal of pleasure. "It was one of those feelings you get when you're a kid, imagining you are Robinson Crusoe living on a lovely island. On reflection, we never explored the island enough. We never went to the other side. What the hell was there? A bunch of savages maybe?" he laughed.

So what influenced Derek? "I enjoyed the Eagle comics. Maybe I was influenced by some of the contents, but not to the point where I copied things, otherwise the rockets would have looked like the Eagle rockets which always had that modern, old-fashioned look - to me anyway."

One of his favourite designs was the star guest craft Zero X in the company's first feature film 'Thunderbirds Are Go!'. The famous crash sequence at the end of the film was, surprisingly filmed indoors. One brief shot was filmed outside the studio building.

"When we showed one of the lifting bodies flying away, dropping and crashing, we went out and rigged it up on the trading estate using the towers that supplied the cooling station there."

One of the most difficult shots produced was for the second feature film 'Thunderbird Six' where FAB 1, and Thunderbirds 1, 2 and 6 are seen travelling in convoy. Sets for shots like this were built on the floor rather than being raised off the ground. "The rostrums were never big enough. We would add pieces to them and prop them up with pieces of wood. Scenes involving explosions were difficult to produce effectively on the rostrums as the force of the small blasts would cause the platforms to shake."

"The best place to do this was on the floor, but this led to a problem with the backings which were laced with a tubular frame. We would introduce mountains or trees so that you could not see where the backing was laced to the tube at the bottom of the backing."

Tired with lying on the floor with his face pressed on the concrete in an attempt to look through the camera, the team were given pits dug into the floor. "We could then put the camera on legs and we could

stand in the pit and look at the set. We could then do any sort of explosion we wanted without the set wobbling."

Working closely with him throughout the series was a young apprentice, Michael Trim. He designed many of the small secondary craft that appeared in Thunderbirds, such as the rescue machines housed in Thunderbird 2's six pods. "If fire engines had to appear on the scene, Michael would draw-out some designs, supervise them being made and jazz them up before dirtying them down," recounts Derek. "He became a great help to me."

A continual problem for the special effects team came with concealing the wires supporting the craft on the set. "We used to have to paint them, spray them and have them back lit. If you saw the wires it gave the game away and it gave us great pride to produce a shot that didn't show how a model was held up."

A film technique that was exclusive to AP Films was a device that was introduced in the first episode of Thunderbirds 'Trapped in the Sky', which became known as the roller-road. It was created to overcome the problems of tracking with a 'flying' craft in limited studio space and keeping the camera in pace with the moving object.

A roller sky came first for relatively simple shots of craft 'flying' against a moving background. The roller road had three rolling surfaces, one in the foreground four inches wide, a road or runway surface in the middle that was four feet wide and a thin band at the rear of the set carrying pieces of small vegetation. Each one ran at a different speed to give the impression of perspective, with the foreground roller moving the fastest.

"The roller sky obviously had to be joined and when it was originally designed it used to drop on the tubes at either end that

it was wrapped around and chew up the bottom of the backing. It took ages to get it to run perfectly evenly.

"Another snag was that it had to have a join in the canvas. We had a diagonal join put in it, but it didn't matter what we did, we couldn't lose that join. We used to have someone standing on the edge of the back and using a wind machine, a fan and a smoke gun. He would wait and when he saw the join coming round he would give a squirt of smoke through the fan which would go over the backing like a puff of cloud and cover up the join. His timing had to be right!"

The models that appeared in all Gerry Anderson's Supermarionation series and beyond have always been known for their realism. With Thunderbirds came great advances in detail for the craft and in particular the road vehicles.

The majority of them were fitted with independent suspension, with only a flimsy piece of foam rubber trapped between two metal shims. More often than not, the vehicles were towed by fine wires, attached via a channel in the road, and towed at speed from under the set. "Now the vehicles would bounce along the road, instead of juddering," explained Derek.

A thin layer of dust was laid on the road surface, and, when the director shouted "Action!", a jetex rotor would blow the dust around the vehicle as it passed over the point.

Once road, air or space worthy, each craft was 'dirtyed down' to add further realism, an important stage that made many of the shots totally believable. Often, the dirtying down was exaggerated and models were then sprayed over again, this time with a very fine coating of the original base colour.

A special area was designated in the special effects department for the storage

any model that was considered reusable. "It eventually got out of hand. There was just so much stuff. We had someone to sort it all out - vehicles with tracks here, all the vehicles with skids there, but unfortunately, even he couldn't keep ahead of it. After we had finished an episode in which everything had been blown to bits, there were all kinds of plastic wheels that had melted and fused together, all of which there was no point in keeping and it was bugged in the bin.

"We would keep anything that we thought could be revamped for later shots to save us time."

Working in the special effects department was a messy business and often cool nerves were required. The teams escapades with a collection of live alligators during the making of the episode 'Attack of the Alligators' make good stories on which to dine-out on, but at the time of shooting, there were more than one or two anxious faces around the studio complex.

Working with alligators was not as easy as the film crew first imagined it would be. Despite the fact that they had been made very much at home with all the correct food and the technicians had ensured that the water tank was heated to the right temperature.

The beasts from the swamp ranged in length from between 4ft and 5ft. Derek remembers opening the lid of one of the boxes containing the Cayman variety of alligators only to be greeted by an open jaw, rows of sharp teeth and a loud hiss! "We're not going to use that one!" he cried as he forcefully slammed the lid shut.

There was worse to come. One particular shot necessitated a view of a more docile alligator chasing a boat. Derek was in the tank, holding on to a rope which was tied to the alligator. "I was pulling this rope from under the water at an angle, towards the camera, from a corner of the tank. The alligator wouldn't open its mouth, but we wanted it to, to make the scene look more frightening, nothing happened for six takes."

Remaining in the tank in his thick, thigh length waders, Derek told they crew they would have one more attempt. He pulled the rope to feel the tension. There was nothing. Repeatedly, he tugged and tugged to feel the weight of the alligator, but there was no response. The alligator had disentangled itself from the rope and was now swimming free in the murky green tank.

"As soon as I realised that it was free, I leapt over the high edge of the tank clearing it very quickly and landing on the concrete floor in my boots." Derek had just staged his first personal vertical take-off!



One of the many landscapes from the set of Thunderbirds.

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PART TWO

THE GERRY ANDERSON

FIREBALL XL5

Written by Keith Mansell

Production Team: Publisher: Dennis Mingale
Editors: Mike Raccia, Design: David Spawhaw
Additional Technical Details: [illegible]

WEAPONS

Interceptor Missiles

Interceptor Missiles are Fireball XL5's major offensive weapon. Armed with atomic warheads they are powerful enough to destroy an enemy spaceship with one direct hit — or a small asteroid if fired in salvo.

Interceptor missiles can be launched by Steve from the main control cabin — but if computer guidance is required and jamming frequencies to combat enemy defences then they are launched from the Navigation Bay. Interceptors are stored (and fired from) behind Fireball Junior's port and starboard hatches. The hatch is lowered and the missile rack extended. Once the missiles have been fired the process is reversed.

Fireball also carries blast missiles for disabling enemy spaceships. If required the missiles can be fitted with planatomic warheads capable of destroying a planet the size of the Earth. They can be fired during hyperdrive as well as normal space.

Coma Ray Gun

The *Coma Ray Gun* is the standard hand held weapon of the World Space Patrol. It is less powerful than the jet mobile coma canon but can still knock most humanoid beings unconscious for up to three hours on a 'stun' setting. Anti Coma Serum can be used to bring someone around in half an hour if required. At close quarters on maximum power a coma ray gun will disrupt electrical equipment and even weaken the molecular bonds of inanimate materials allowing limited disintegration. This is a 'kill' setting and the W.S.P. code only allows its use against a living being as a last resort. The guns are powered by atomic capsules inserted in the base of the handle which need replacing when discharged. The capsules are highly unstable if removed once activated and will explode within seconds.

N.B. The only other hand held weapon used by Steve Zodiac was a rifle-like long range stun gun (see episode 15).

ANCILLARY EQUIPMENT

Jet Mobile

Jet mobiles are hover bikes used by Fireball's crew to enter the ship before take off and to explore alien planets. They can traverse any terrain easily and swiftly carrying one or two people if required. They are colour coded i.e. Steve's blue, Venus's red and Mat's green for easy recognition at a distance. They are stored in the jet mobile bay below the main hatch way in Fireball Junior. Jet mobiles are armed with powerful coma ray canons and equipped with a video scanner and other tracking

devices plus a powerful radio to allow contact with the rest of the crew planet side or in orbit. They can carry a thruster pack, spare ray gun and limited provisions in a closed compartment at the rear of the saddle.

Thruster Pack

Thruster packs enable Fireball's crew to cross from one ship to another in space or carry out external repair work. The thruster pack consists of a small rocket motor and three globular fuel tanks which can be strapped onto the back with the aid of a wide silver coloured belt. The controls to direct flight are inset in the belt's clasp. The thruster will emit an electronic beep signal to give its user warning when the fuel cells are almost exhausted. Thruster packs incorporate small anti-gravity generators to allow their use planet side (but on a high gravity world this is severely limited and a jet mobile is normally preferred).

Oxygen Pills

Oxygen Pills make the standard space suit obsolete in 2054. They enable Fireball's crew to survive in space outside the ship without any other life support equipment. They are used when crossing from one spaceship to another or when carrying out external repairs in space. Oxygen pills are also used when visiting alien planets with unbreathable atmospheres. The effects of each pill are immediate and last for about an hour (depending on the user's level of activity and the relative temperature of the environment) after which further pills will be required. They do more than just supply the blood stream with oxygen. The pills also release an incredibly powerful non-addictive agent into the body which stimulates the cells to such a level that an invisible energy field is formed around the user that protects him/her from the pressureless vacuum and radiation of space.

N.B. A space suit may be required in areas of very high radiation or extreme temperatures.

The energy fields will not protect the user from any tangible dangers e.g. meteorites, explosions etc. The level of the energy field is subconsciously controlled to compensate for the relative temperature of the environment i.e. it absorbs or deflects heat radiation accordingly whether in space or an atmosphere. If the user detects a change in the temperature of his/her surroundings through the energy field this is a warning that the field is failing and a further pill is required — or that the temperature is going beyond the limits of the field's compensation range. Sound within an energy field causes the field to resonate and therefore radiate low level energy waves. If these energy waves strike another nearby

energy field they are converted back to sound within that field. This allows oxygen pill users to talk to one another across the soundless vacuum of space. The energy fields also allow the use of the hand held personal radio transmitters to contact Fireball or crew members beyond the range of their energy wave. The air trapped within the energy field is re-breathed until the effects of the pill wear off — exhaled carbon dioxide etc. being filtered out into space.

The complex chemical formulae that enabled scientists to develop the oxygen pill were discovered in 2050 by archaeologists excavating the ruins of an ancient Martian City. This confirmed, without doubt, that a highly advanced human civilisation had once lived on Mars and had used the oxygen pill to combat the atmospheric changes occurring on the planet. There are many theories concerning this civilisation and what happened to it and why the Martian atmosphere became so thin.

The W.S.P. have recently advised astronauts to limit the use of oxygen pills because of the extremely high cost of their production (and growing concerns that they may shorten a person's life span) in favour of the new light weight space suits available in 2063.

Neutroni Radio

The *Neutroni Radio* overcame the communication problems of the early spaceman. Normal radio waves only travel at the speed of light and therefore the further from Earth one gets the more delayed will be a response to a radio message. With the invention of the Neutroni Radio Impulse Accelerator in 2010 'instantaneous' communications become possible. The Neutroni impulse travels through the astral dimension of hyperspace at a super light speed so fantastic that no time delay is usually detectable within the Space Sky i.e. within 60 light years of Earth.

The impulse is sometimes slowed or distorted by heavy radiation and/or strong magnetic fields. The range of the standard neutroni frequency depends on the power of its transmitter — which is limited by the stasis field it generates. Earth's most powerful transmitter is housed in the control-tower at Space City (which revolves to combat the stasis effect) and has a range of 80 light years. Professor Matic has recently developed an ultraneutroni frequency that can extend this to over 100 light years.

Neutroni technology enabled mankind to develop scanners and astrascopes that use the neutroni impulse to 'look' through hyperspace and see instantly in incredible detail what is happening up to 80 light years from Earth. An example of this was Space City's ability to detect the radiation released by the

explosions above planet Triad - i.e. 3 weeks maximum hyperdrive outside the Space Sky. Professor Matic's Ultrascope has recently increased this range also by as yet an unknown degree.

Personal Radio Transmitter

These are hand held units that are used to maintain contact with Fireball when planetside or using a thruster pack in space. As well as being sensitive to normal sound waves they will also receive energy waves radiated by the energy field of an oxygen pill user in the vacuum of space. They operate at UHF frequencies.

Language Decoder

Fireball XL5's equipment includes a Language Decoder unit for use when communicating with an alien race for the first time.

This facility has not been required very often as most aliens seem to use their own technology to learn English.

SPACE CITY

Space City is the headquarters and base of operations of the World Space Patrol. It is situated on an island in the Mid Pacific Ocean and was constructed between the years 2046 and 2048. N.B. The W.S.P. was formed in 2045 out of the old U.N. Space Patrol when it came under the control of the newly elected World Government.

It is the home of the Fireball XL fleet and the other W.S.P. ships. It is also the nerve centre of all the Earth's space tracking stations which scan the Space Sky twenty four hours a day on the look-out for any approaching danger or attack. If such an event materialised Space City would instruct the nearest patrol ships to intercept within minutes. Under the control of Commander Zero Space City is responsible for maintaining peace and security within the Space Sky.

All W.S.P. ships are in regular contact with Space City and their movements are logged. Spaceships returning from patrol duty are checked over by Jock Campbell's expert maintenance crew and refuelled and made ready for their

next mission.

Space freighters bringing much needed minerals and ores to Earth from other worlds arrive regularly at Space City for their cargoes to be checked and forwarded to their final destinations by sea or air. All ships landing at Space City are automatically scanned for contamination by alien micro organisms and treated with sterilisation rays until clear. This procedure can be stepped up and the crew included by using the decontamination unit if required. N.B. Crews are usually covered by regular vaccinations.

Commander Zero and his ground staff are based in the Control Tower which is an impressive 25 story glass and metal revolving 'T' shaped sky scraper. *N.B. Elevator indicators within the tower vary from 20 to 63 floors!* The Control Tower houses the Earth's most powerful Neutroni Radio Transmitter which can reach beyond the Space Sky. It revolves at a precise speed to counter the stasis field that such a powerful transmitter at a fixed point generates. Within the tower the effects of the stasis field and the movement cancel one another out and no 'giddiness' is experienced.

Senior officers and their families have penthouse apartments in the tower. There is a hospital wing, a conference hall, a film library and many other facilities. Space City's main power source is the nuclear power plant situated deep within the Control Tower's foundations. Its small size denies its gigawatt output. There are two smaller buildings each side of the Control Tower housing all the other departments, workshops and living quarters of the base. There is a fully equipped air-sea rescue and fire service in case of crash landings or other disasters and the space-rescue ship SR1 (a modified XL craft) is always on standby in case she is needed.

Security is the responsibility of Sergeant Mahoney's Space City patrol and ground staff carry passes for identification. There are vast underground hangars which house the Fireball fleet and other patrol ships where the maintenance crews do their work.

The world's planatomic weapons arsenal is also housed at Space City (buried deep in top security silos) for use only in safeguarding the Earth.

The mile long launch rail

begins beside the Control Tower and stretches away to the range of hills where the 45° incline catapults the ships into space. There are numerous landing aprons, bunkers, fuel and isotope stores. As well as the launch rail there are many vertical take off gantries for meteorite dispersal rockets and deep space probes. Hover cars and transporters are used on the island although the odd wheeled vehicle may still be seen. Auto beacons warn off unauthorised aircraft/sea vessels in the area and the base is defended by powerful missiles.

Space City's chief controller Commander Zero reports to the head of World Space Patrol - General Rossiter, who sits on the World Security Council in Washington D.C. The W.S.C. is the policy making body of the World Security Patrol and reports to the World President in Unity City, Bermuda. The World Security Patrol incorporates: The World Space Patrol, The World Aquanaut Security Patrol, The World Army/Air force, The World Navy, The World Intelligence Network. *N.B. The Universal Secret Service is aligned to the United Planets Organisation and serves all of the member worlds not just Earth.*

UNIFORMS

1. Space Patrol astronaut's uniforms are identified by their tunic's distinctive wide red collar and cuffs. The colour of the rest of the uniform (along with the pattern of the gold braid/studs on the collar) defines rank as fig. 1

N.B.: (a) Prior to 2063 a Colonel's tunic was light grey. The decision to change was made by the W.S.P. because they wanted a more logical progression of colour coding through the ranks.

(b) Ross was promoted to Captain of XL7 after episode 3.

A badge denoting the astronaut's spaceship is worn on the jumper in the open 'V' of the collar and the belt can incorporate a ray gun sling. The boots can be weighted / magnetised to combat low gravity.

2. Female Space Doctor's uniforms comprise a silver coloured suit (with pink cuffs) over which a dark green sleeveless tunic is worn. The gold braid pattern on the tunic collar etc. denotes rank. The boots are dark green with gold trim. A badge denoting the doctors spaceship is worn on the chest of the tunic.

3. Ground staff uniforms worn at Space City fall into three categories:

(a) Space Controllers wear brown tunics with a fawn collar, chest stripe, cuffs and trousers. Rank is defined by the epaulet, belt, boots and gold braid

Fig. 2

Rank	Epaulets	Belt	Boots	Example
Commander	Gold	Gold	Dark brown	Zero
Lieutenant	Dark brown	Dark brown	Light Brown	Ninety

Fig. 1

	Tunic	Jumper	Belt	Trousers	Boots	Example
Colonel	Off white	Cream	Black	Silver Grey	Light brown	Steve Zodiac
Major	Ochre	Ochre	Gold	Pale beige	Dark brown	Jim Ireland
Captain	Blue	Blue	Gold	Pale beige	Dark brown	Ken Johnson
Lieutenant	Blue	Blue	Gold	Pale beige	Dark brown	Ross
Master Astronaut	Grey	Grey	Gold	Pale beige	Dark Grey	Kelly

worn. See fig 2.

(b) Space City Patrol wear uniforms based on a patrol astronaut's with the addition of a peaked cap, gold belt and "S.C.P." badge.

(c) Maintenance wear cream coloured boiler suits.

4. The only other uniform observed more than once was that of a General i.e. General Rossiter, General Shan and (in his dream) General Ninety. Still based very much on 20th Century styling it sports decorated epaulettes and medals on the chest and a peaked military cap.

SLANG

The two most used slang terms heard in 'Fireball XL5' are:

Tootie. This is used as a derogatory term, an admonishment or description. *e.g. That's tootie, you're tootie, I feel tootie.*

Boss. This is used as a superlative term, an endearment or description i.e. the opposite of tootie. *e.g. That's boss, you're boss, I feel boss.*

OTHER SPACESHIPS

Light Patrol Ships

The patrol duties of the Fireball fleet are supported by a number of one man *Light Patrol ships* designated LP1, LP2 etc. These tend to operate near Earth only having a range of 30 light years and a third the speed and armaments of an XL ship. They are used primarily for space freighter escort duty, rescue work, local reconnaissance missions and astronaut training as well as short term patrols. Most of the Light Patrol pilots have the rank of Master Astronaut. The ships are similar in design to the early patrol ships used when the W.S.P. was founded in 2009.

Space Rescue Ship SR1

The *SR1* is a specially equipped / modified XL ship always on standby at Space City that has recently been commissioned. It is for use by any available astronauts in case an emergency space rescue is required and another patrol ship is not able to help in time.

It was first used by Commander Zero when he lost contact with XL5 and LP22 and assumed the worst (episode 38). Previously Commander Zero was known to commandeer any XL ship waiting blast away when the need arose with the subsequent disruption of all the patrol rotas.

COSMOLOGY

The Space Sky

The region of space extending some fifty light years around the Solar System that has been explored and charted by W.S.P. ships is called the Space Sky. The Space Sky is divided into sectors – each sector being a wedge of space stretching from the Solar System to the boundary. These boundaries are slowly being extended by the Space Exploration Taskforce. There are 15 stars and many planets in this region – some inhabited and many not. Mankind strives to maintain friendly trading relationships with the civilisations it contacted and to extend the membership of the United Planets Organisation – but some are hostile and therefore to be avoided if possible i.e. the Lillispations and the Granatoids to name but two. The term Deep Space is used for regions beyond the Space Sky. ** The Lillispations stated that Planet New Earth was 632 light years from Earth (episode 3) but they were referring to their 'shorter light-years'.*

Planet Pharos

In 1980 the Pharos Radio Telescope in England detected a small planet drifting into our Solar System. It had been captured by the gravitational pull of the Sun and taken up orbit between Earth and Mars by 1988. The planet was smaller than the Moon and its orbital perigee would only be 10 million miles from the Earth.

The astronomers that discovered the planet named it Pharos in honour of their telescope.

A number of unmanned probes were launched a year later and by 1990 the super conductive metal Cilivium had been found on Pharos that would revolutionise computer technology. Scientists convinced the world's super powers of the incredible benefits Cilivium would bring and in 1991 a joint venture by the U.S.A., Russia and Europe was set up to establish an automated mining complex on Pharos. Man first landed on Pharos in 1995 using updated Apollo spacecraft. In 1998 the Cilivium mine was opened and was fully automated by 2009 with monthly space freighters collecting the ore.

The U.N. Space Patrol was established at Glenn field the same year to protect these shipments from pirates and to safeguard the mining complex. One man patrol ships had been developed by the S.S.E.C. for this purpose with an initial range of only 20 million miles.

The U.N.S.P. was the first step towards the founding of the World Security Patrol with all its aligned services. All the Cilivium had been mined by 2050 leaving Pharos a crumbling ball of derelict rock riddled

with mine shafts and wracked with 'earth' tremours. The planet was breaking up and becoming a danger to nearby space freighter routes to Earth by 2063. Steve Zodiac was sent to carry out a survey and decide Pharos' fate. The decision to atomise the planet was made and XL5 returned with a Versuvium 9 bomb. Pharos was completely destroyed in 2063 still leaving the mystery of her origins.

N.B. Unknown to the XL5 crew the Subterrains landed on Pharos to establish a base near to Earth and caused a cave in that trapped Steve and company with the Versuvium 9 bomb after the countdown had begun. They only just escaped with their lives.

FIREBALL XL5 CHRONOLOGY

1900 Lazoons left on Earth by Colevio's humanoid neighbours.

1960 Planet Pharos detected for first time

1966 Colonel Harry Denton born.

1988 Pharos takes up orbit in Solar System between Earth and Mars.

1989 Unmanned probes land on Pharos.

1990 Cilivium metal discovered on Pharos

1991 U.S.A., Russia and Europe agree to work together to put Man on Pharos and mine Cilivium.

1995 Man first lands on Pharos in updated Apollo space craft.

1996 Cilivium mine opened on Pharos.

2001 Solar System Exploration Centre established at Glenn Field Space Port, U.S.A.

2003 Limited gravity control developed. Hyperdrive theory is discovered.

2005 Creatures to be known as Lazoons discovered in Himalayas.

2009 Fully automated Cilivium mine operating on Pharos. U.N. Space Patrol founded at Glenn Field to protect Cilivium shipments to Earth using one man ships developed by S.S.E.C.

2010 Neutroni rock invented.

2012 Matthew Matic born. Last case of Milomytosis amongst Earth Lazoons.

2014 TA1 proves hyperdrive theories – but explodes on return to Earth.

2015 TA2 with Colonel Harry Denton lost in space testing hyperdrive. Hyperdrive programme halted. Conventional Zero X project begins to put man on Mars and then explore Solar System.

2017 Wilbur Zero born. First artificial gravity generator built

2018 Jock Campbell born.

2024 Zero X Mk I sabotaged.

2025 Eleanor Zero born.

2026 Zero X Mk II makes her maiden voyage to Mars i.e. 12 week round trip. 'First' men on Mars. Mars colonisation programme begun. Ross born.

2027 Zero X Mk III upgraded for hydromic flow to allow exploration of Solar System.

2028 'Great' Atomic War of Europe started as a result of an accidental communications breakdown. N.B. only tactical nuclear weapons used. Great Britain becomes a military dictatorship. Ken Johnson born. State of Bereznek founded out of Poland.

2030 Steve Zodiac born in newly built Kahra, the distant Capital of the Martian Colony. Zero X upgraded with stable hyperdrive for limited interstellar exploration. Man first encounters Granatoid robots and discovers pylon on planet Granatoid, outside our Solar System.

2033 Mat graduated and joined S.S.E.C. as a Zero X navigator.

OTHER SPACESHIPS

A-Z listing of other Spaceships in 'Fireball XL5' (including space stations etc.)

Spaceship	Episode	Comments
Companion 12	5	Early space station for refuelling - near Earth.
CX29	16	see SS Thor.
Explorer	12	Jim Ireland's exploration ship.
Fireball XL1	18, 20, 24, 29	Patrol ship used by Zero and Ninety in an emergency.
Fireball XL2	11	Destroyed in crash landing on Manotane - Ken Johnson's ship.
Fireball XL7	39	Destroyed in forced landing on Magnetron - Ross's ship.
Fireball XL9	4, 5	Patrols sector 26 (and 25) - damaged by SS Thor.
Fireball XL18	31	Destroyed by alien invaders.
Fireball XL19	30, 34	Could not be contacted by Zero's new neutroni radio.
Fireball XL24	31	Destroyed by alien invaders.
Fireball XL27	33, 34	Patrols sector 29 - damaged by coma canon near Zavia.
Fireball XL29	30	Patrols sector 23
Fireball XL30	34	Could not be contacted by Zero's new neutroni radio.
Freighter A14	30	Destroyed in crash landing at Space City.
Freighter 2X4	10	Ship used by Space City raiders.
Fuel tanker EF24	37	Captured and then abandoned by hypnotic spheres.
Fuel tanker EF25	37	Captured and then abandoned by hypnotic spheres.
Gamma ship 210	38	Arcans ship captured by XLS crew.
Groverian ship	36	Powered by magnetism.
Himbers ship	4	Used by professor Al Hunter.
Hypnotic spheres	37	Controlled by hostile alien on Suventa.
IACS Observatory 1	20	Matic and Stamp tested Ultrascope from here.
Invaders ships	31	Used by aliens who tried to invade Earth.
Kemban ship	17	Kanerick's ship.
LP22	38	W.S.P. light patrol ship piloted by Kelly - see separate entry.
Lunar training capsule	18	In which Ninety won his wings.
Mayflower III	3	Piloted by Venus to take atmoplant to New Earth.
Membranian Saucer	2	Destroy rogue planet.
Nomadian ships	9	Orbited Earth hoping to land and take over.
Pirate ship	8	Used by Captain Catt and Patch.
Planet Matic	21	Artificial planet of Domeheads detected in sector 12.
Platonian fighter	13	Genarva's ship destroyed by XLS.
Q-ship	8	Spacefreighter designed by Steve Zodiac with hidden weapons.
Robot bird	15	Built by subterrains to kill Steve Zodiac.
Robot supply freighter 7	27	Sabotaged by Briggs brothers.
Robot supply freighter 8	27	Sabotaged by Briggs brothers.
Robot supply freighter 9	27	Sabotaged by Briggs brothers.
Skyball One	34	Zero's design used to stop fire cloud.
Space freighter	8	Piloted by Jack & XL9 captain to collect ore from Minera.
Space Rescue SR1	38	Used by Commander Zero - see separate entry.
Space station 6	17	XLS to deliver spares - near Olympus.
Space station 9	32	XLS to deliver supplies - on fringe of Space Sky.
Subterrains ships	1, 22	Armed with Planatomic missiles to destroy Earth.
TA 2	23	Harry Denton's ship lost in 2015.
Tanker G971	30	Destroyed in crash landing near Space City.
SS Thor	5, 10, 16	Used by Boris and Griselda Spacespy - disguised as CX29
Triad Rockets	14	Used by people of Triad to test their fuel.
Trooper 2	34	Used to launch Skyball One components.
Type 37H Rocket	16	Grothan Deblis' ship.
Valent	27	Cargo ship owned by Briggs brothers.
Warrior 7	34	Used to launch Skyball One components.
J17 Warrior	6	Meteorite dispersal missile launcher.
XL1 Alpha	4	Prototype XL ships - destroyed on take off.

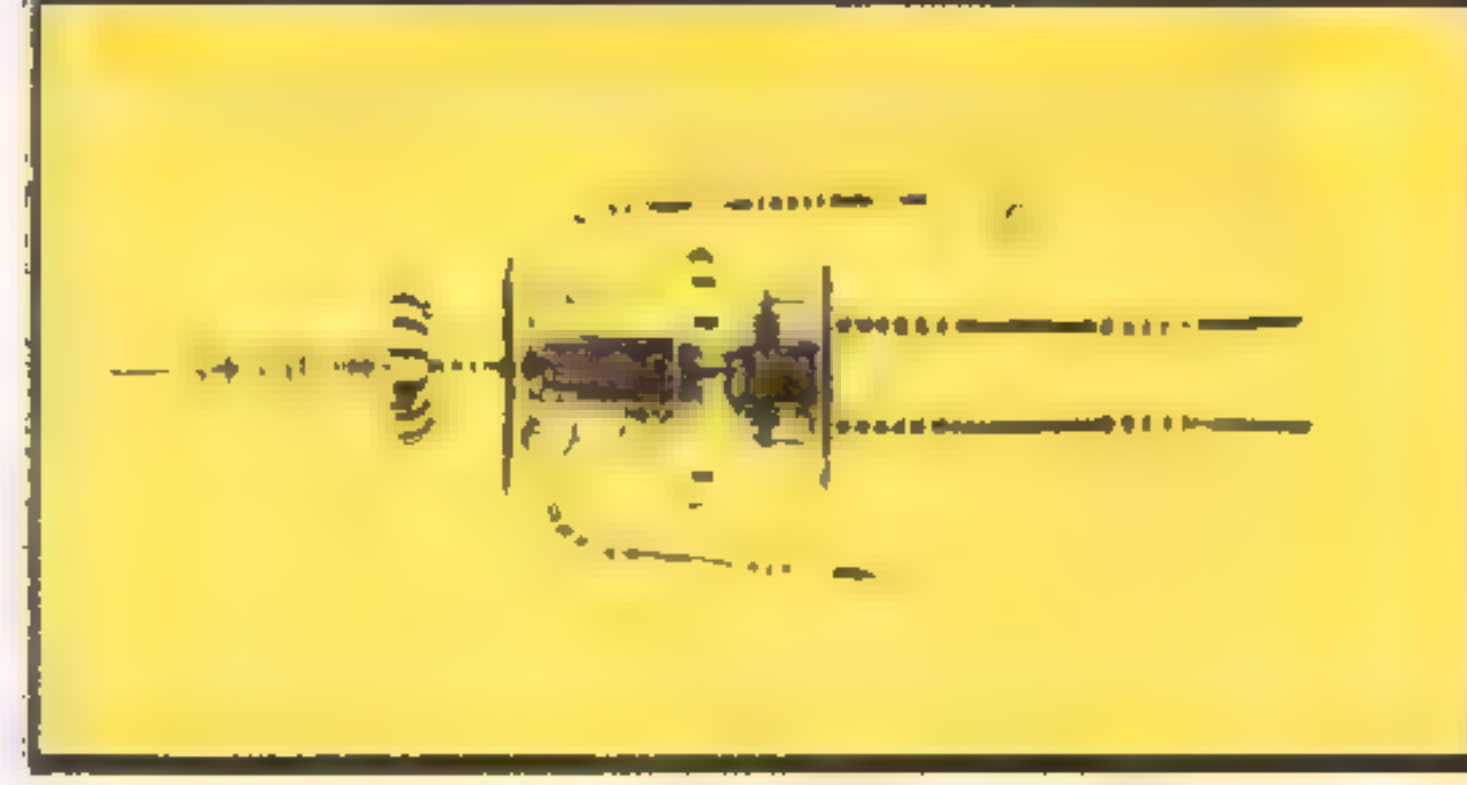
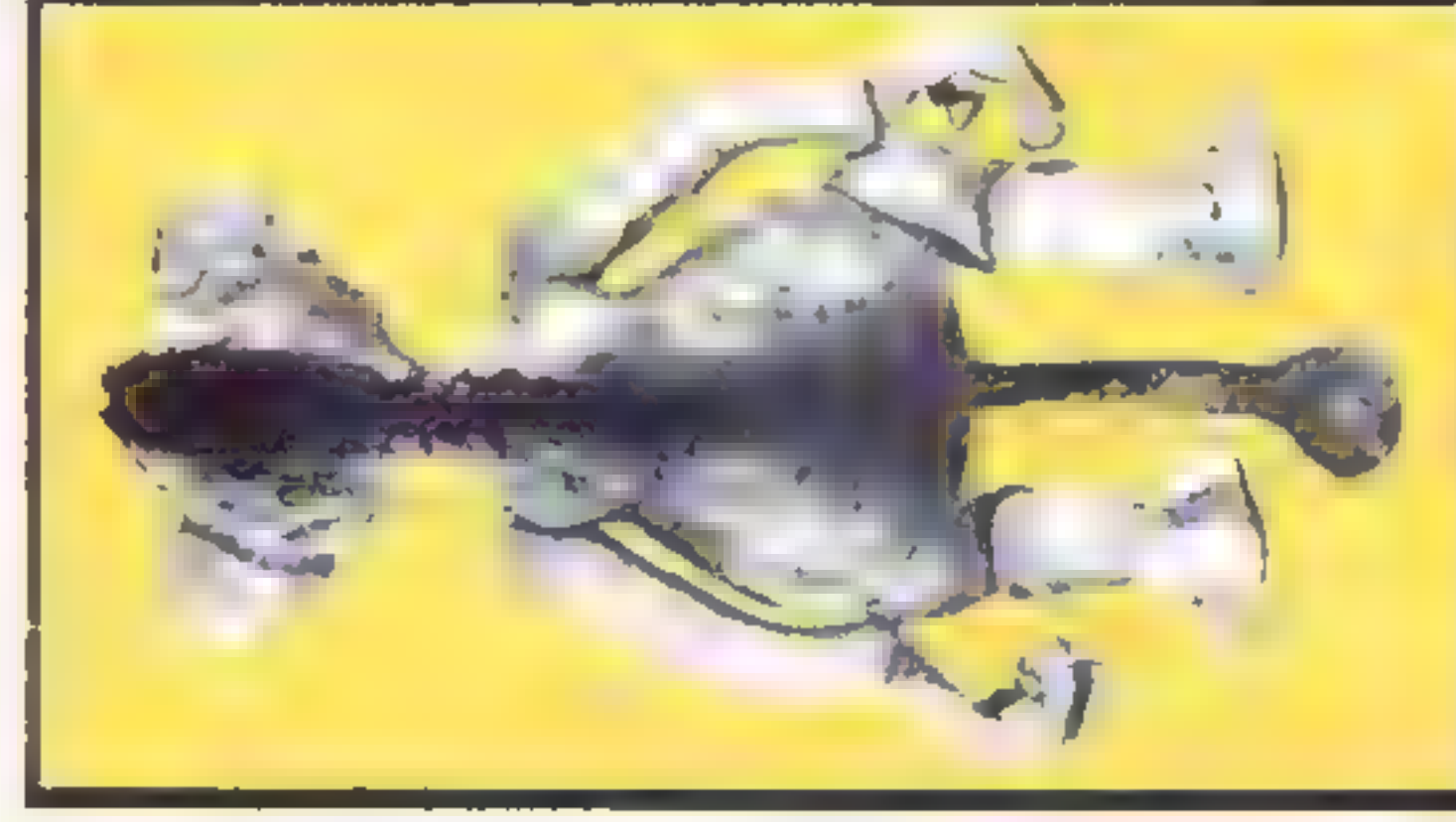
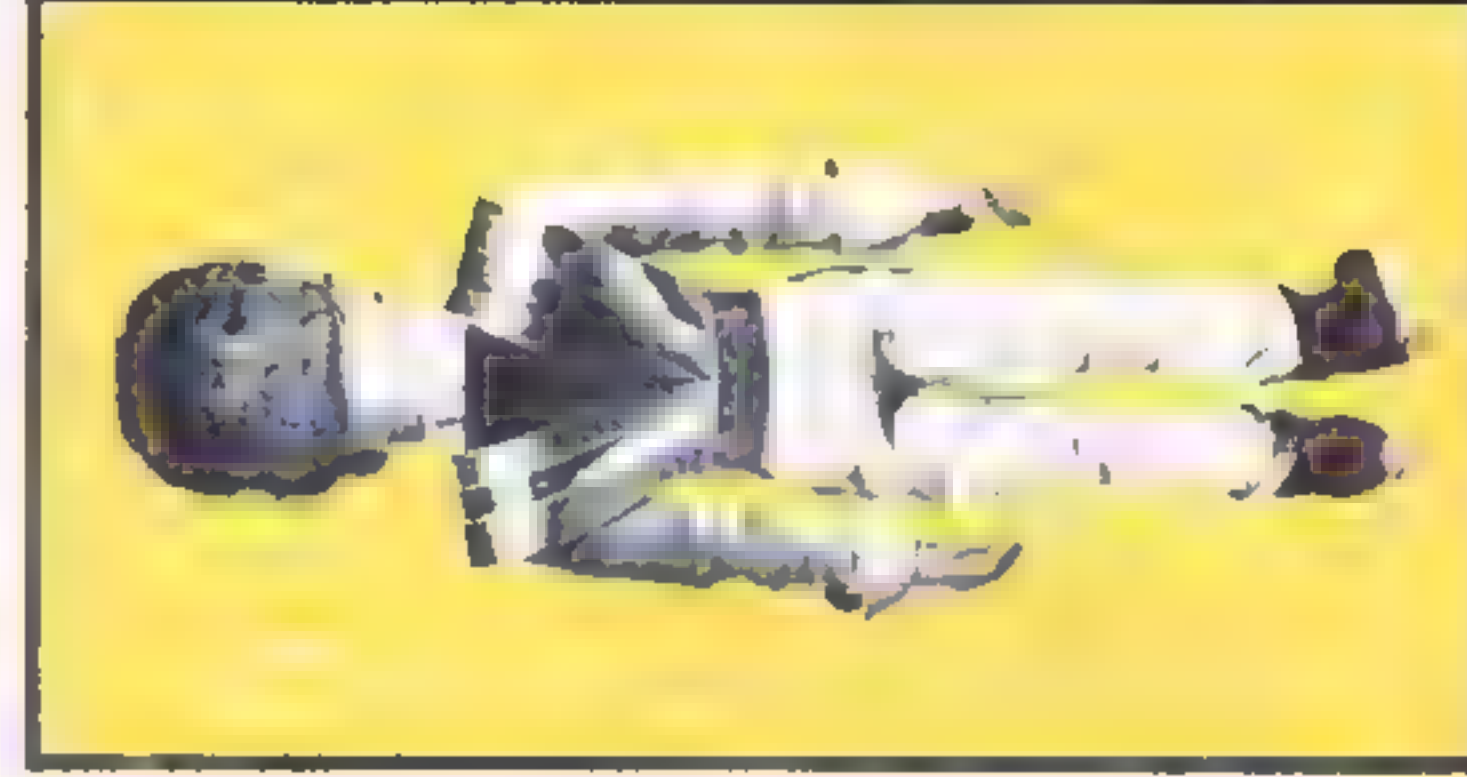
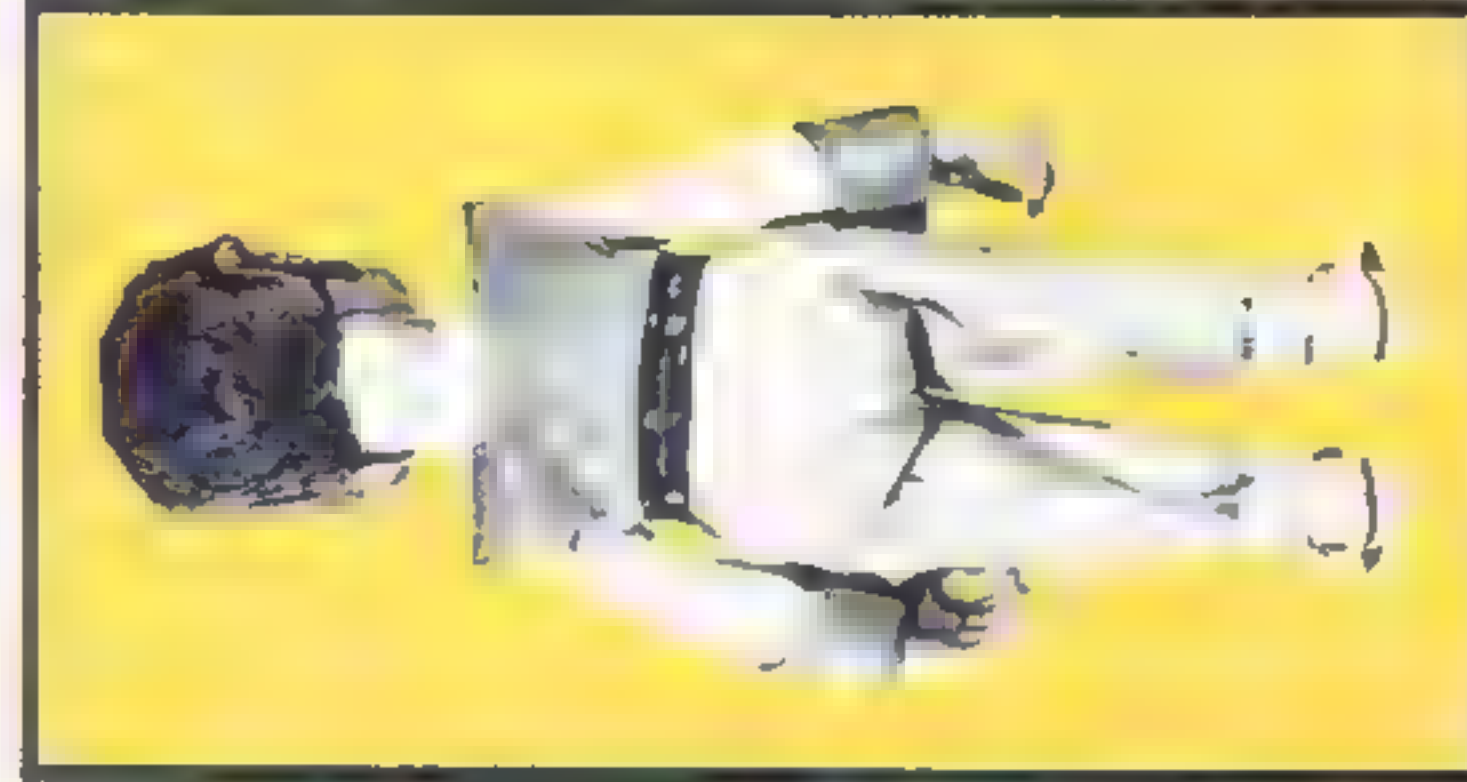
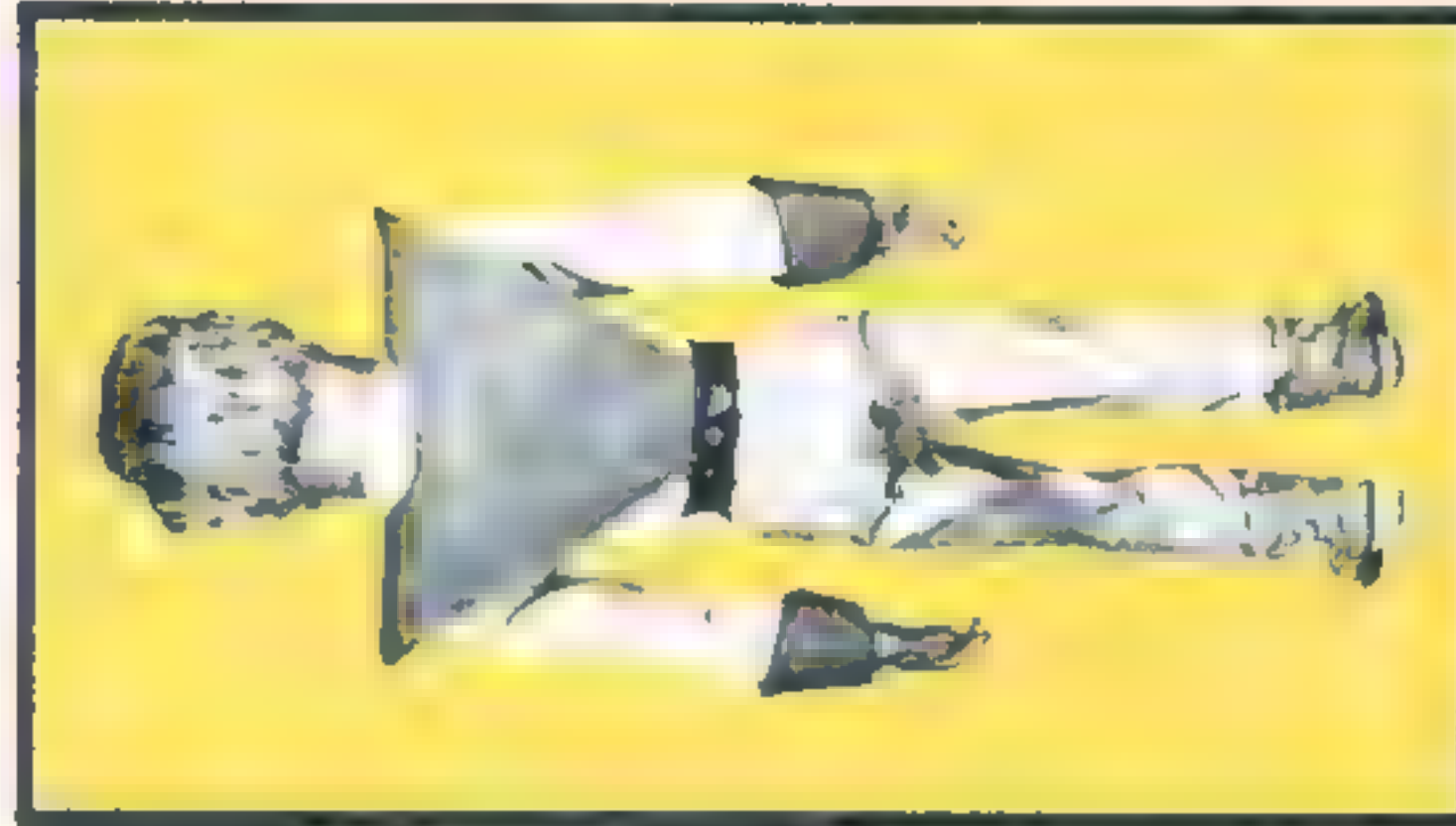
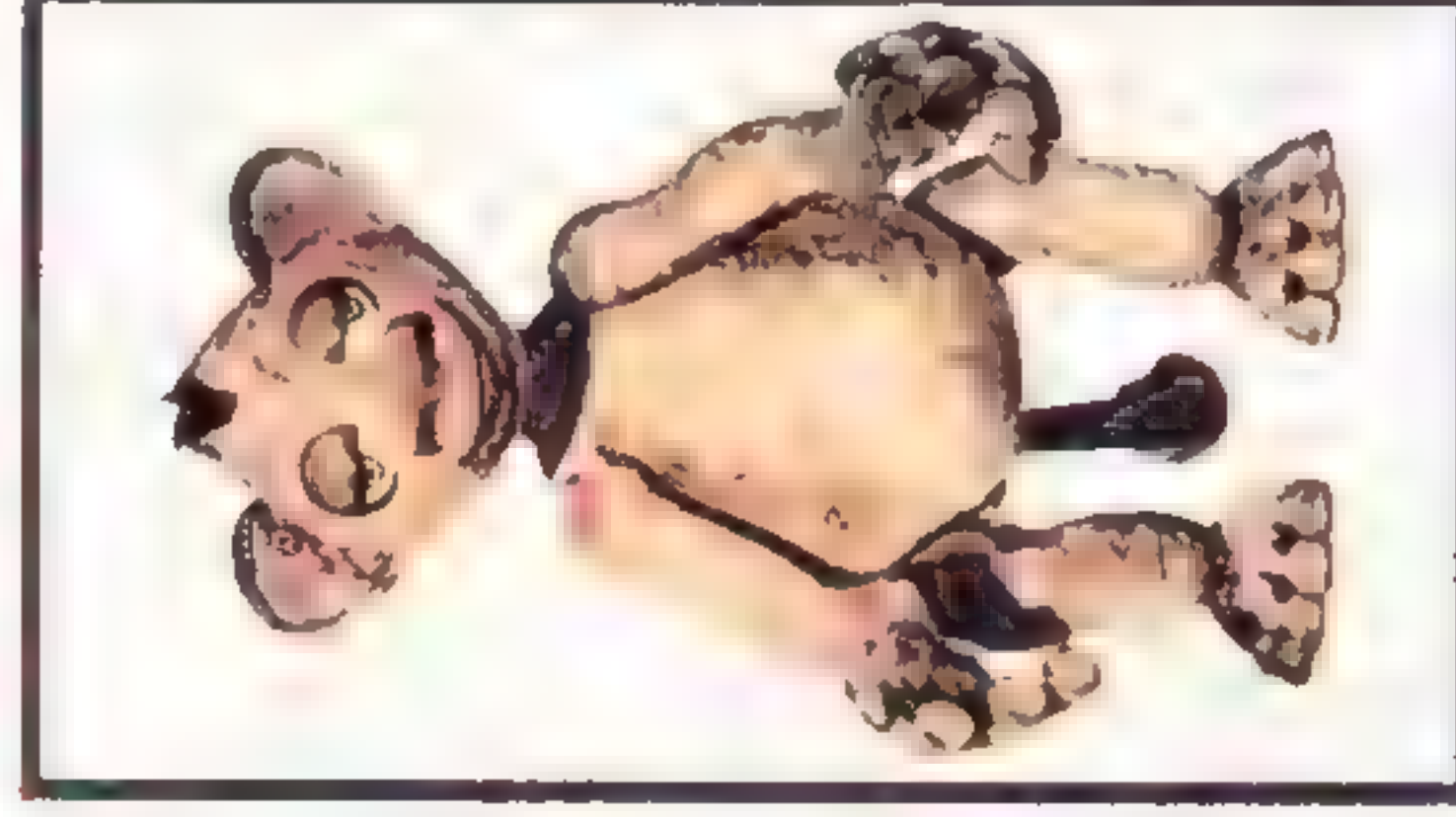
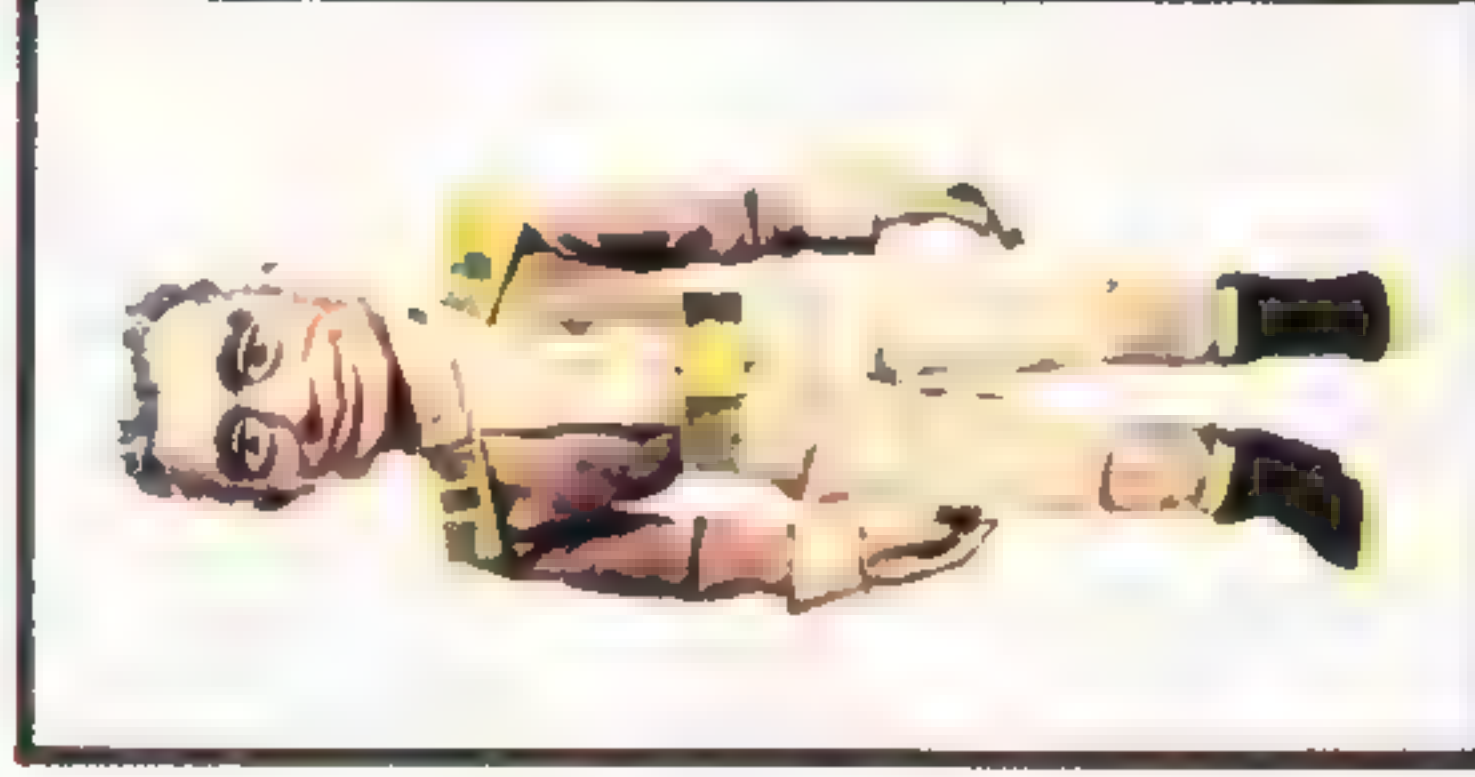
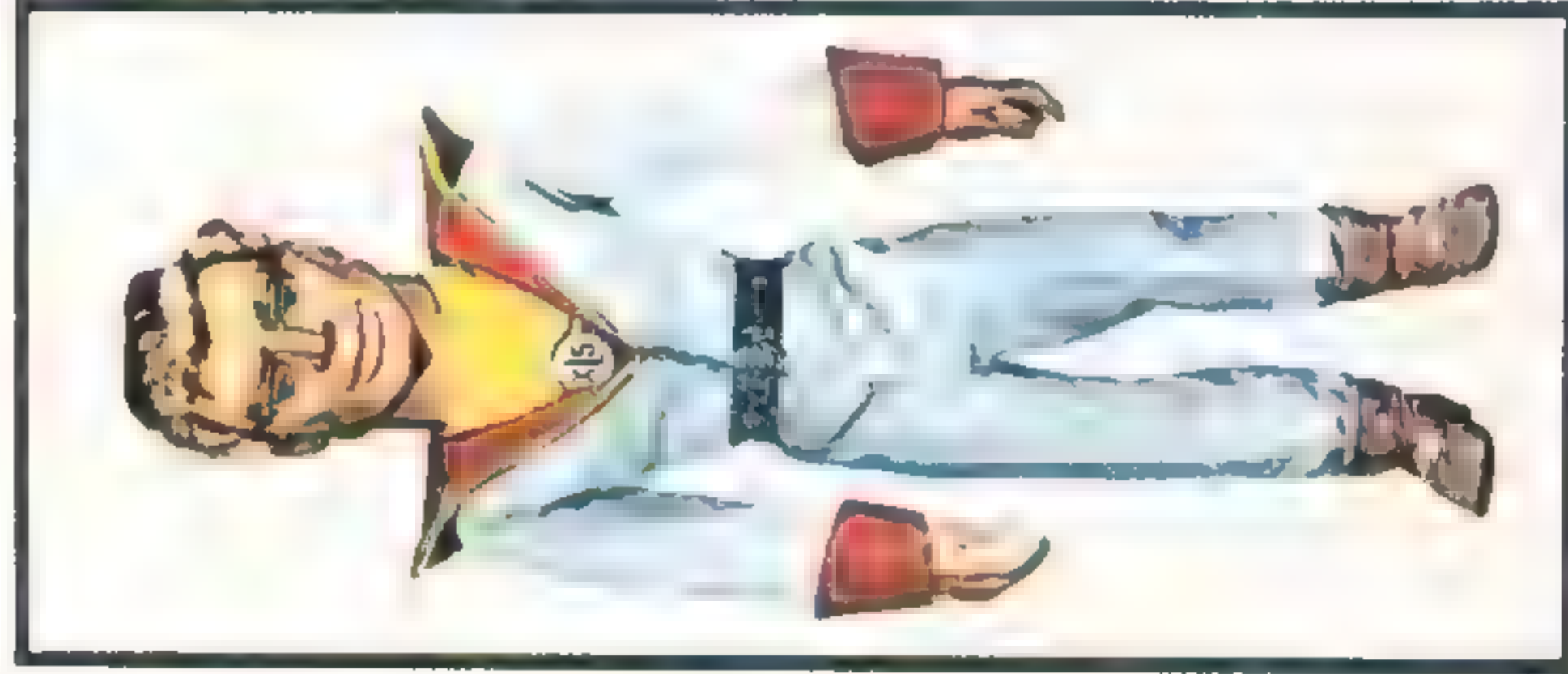


Space City from which many of the Spaceships opposite were launched.

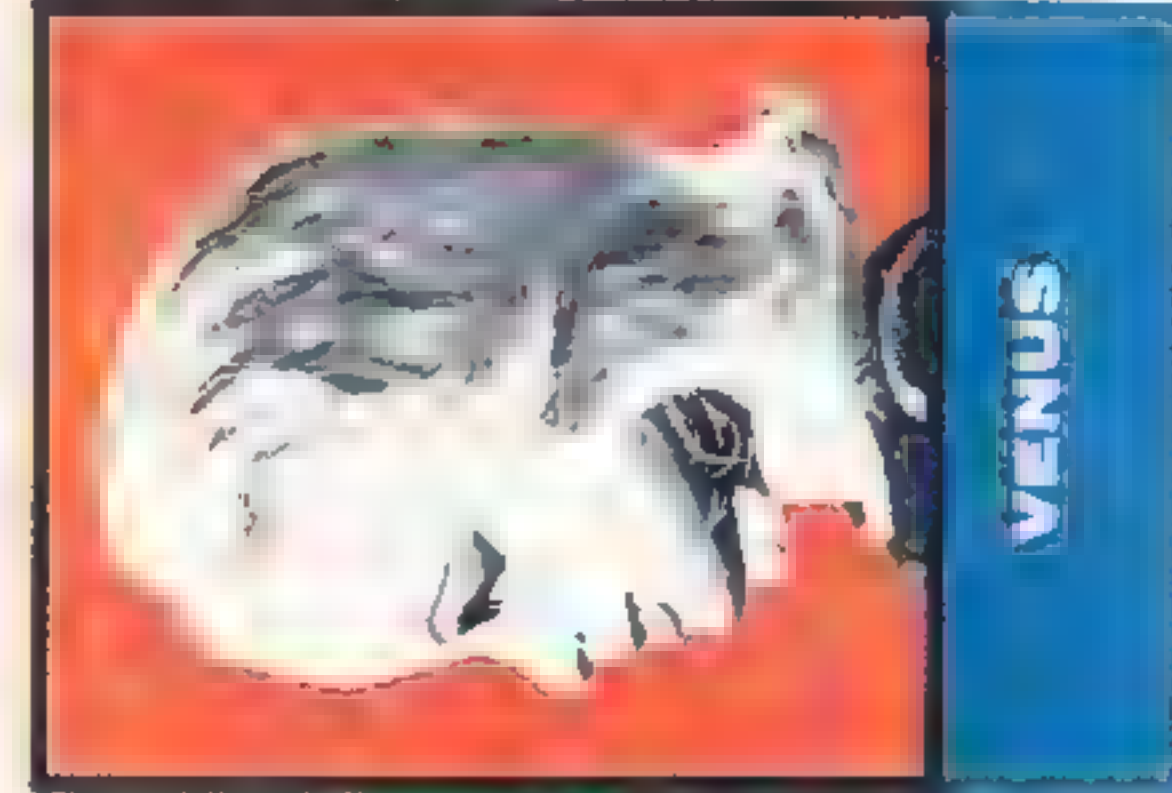
Based on the TV series

STEVE ZODIAC IN

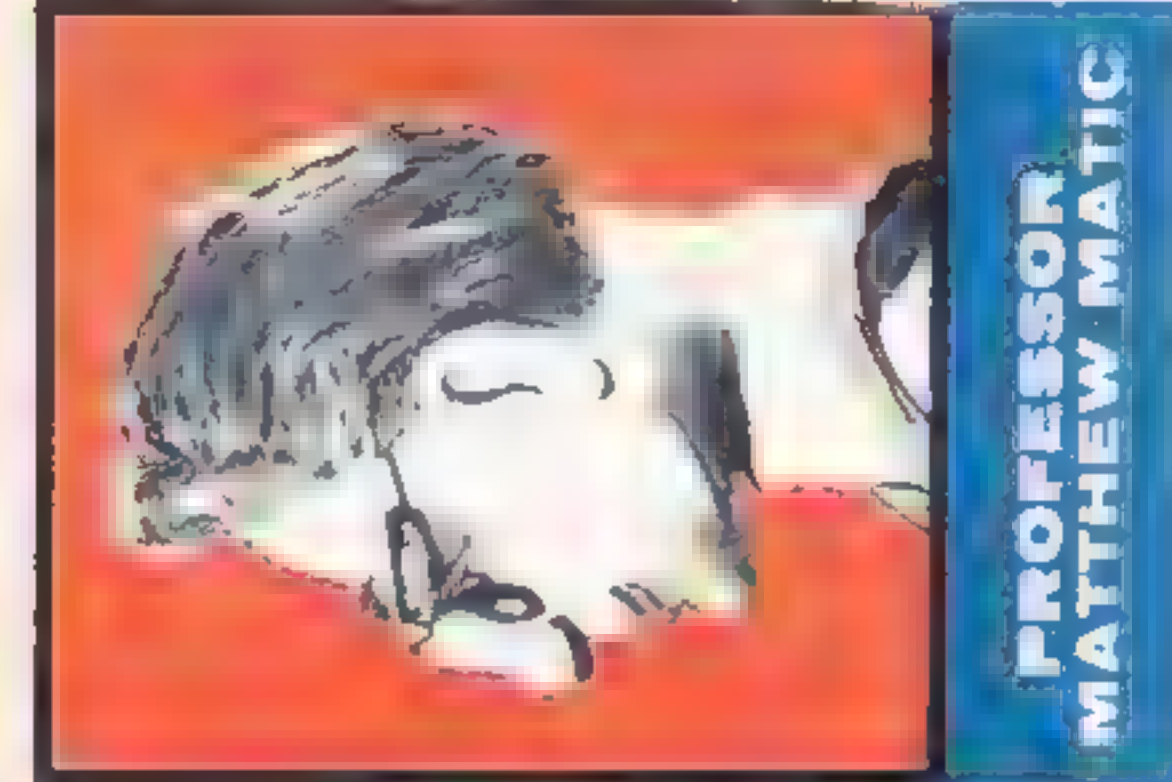
FIREBALL XL5



STEVE ZODIAC



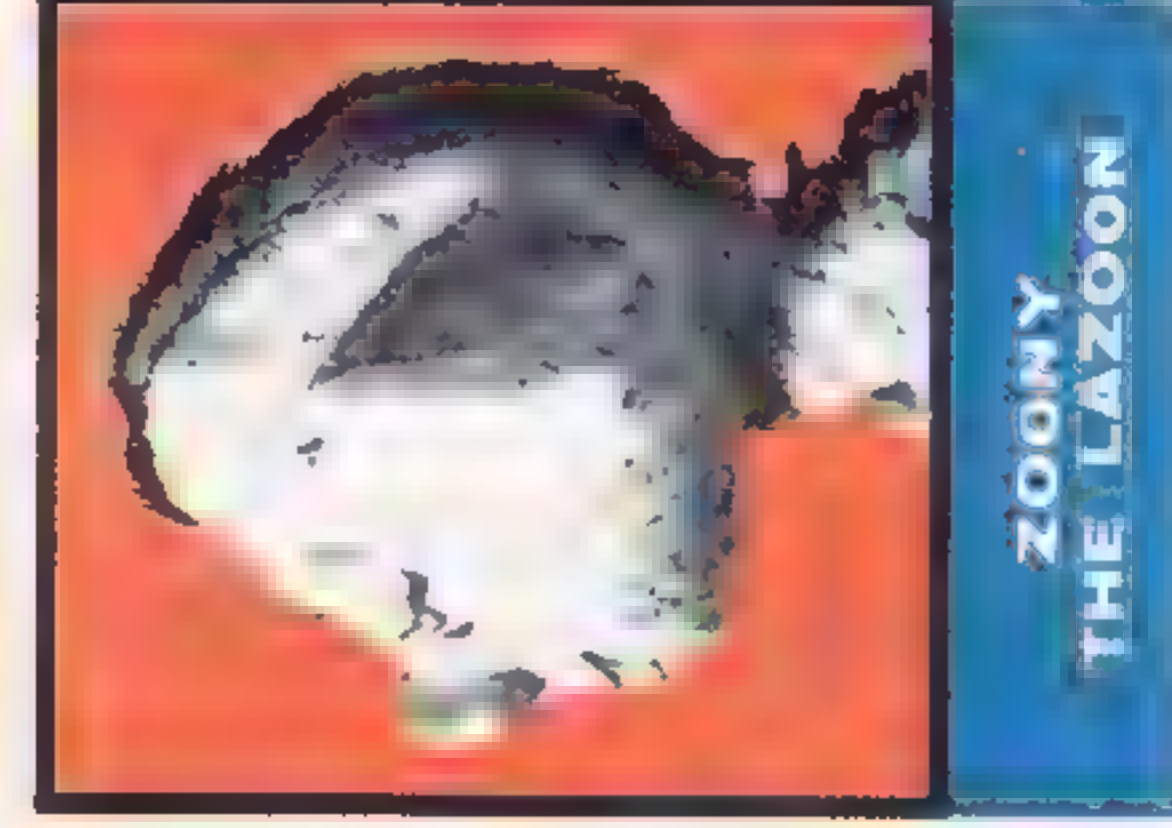
VENUS



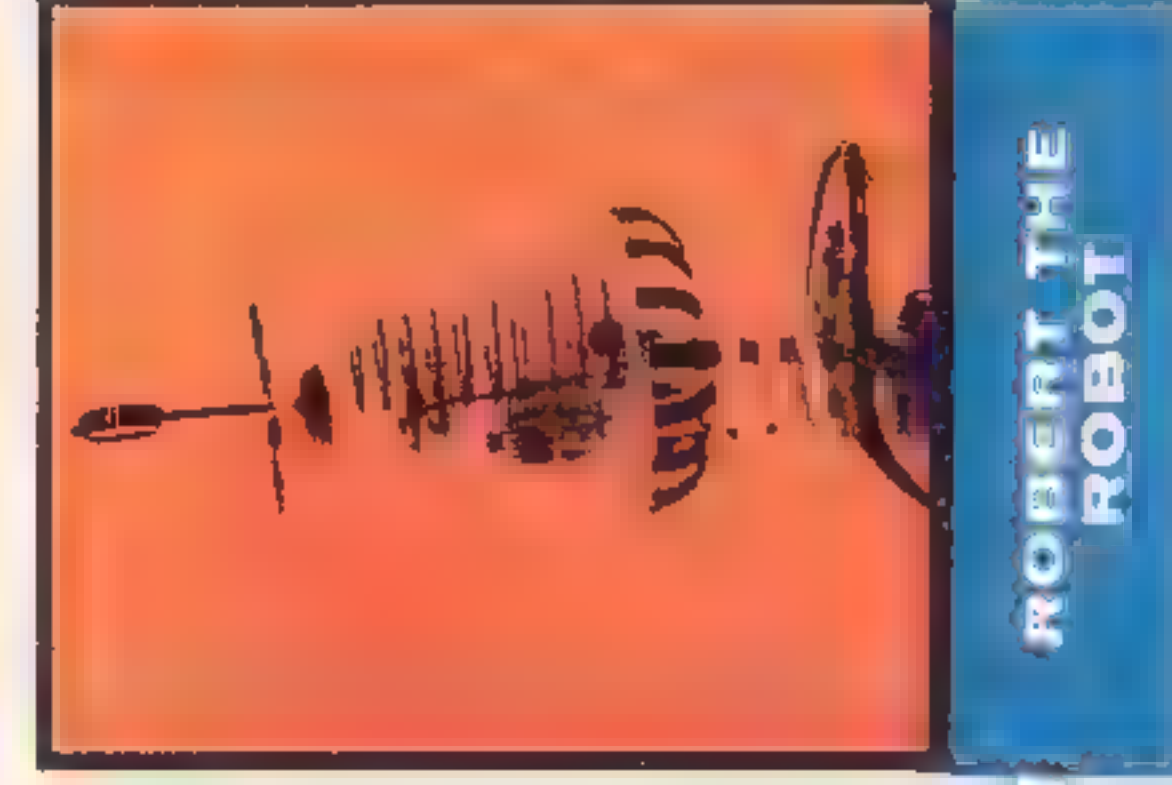
PROFESSOR MATTHEW MATIC



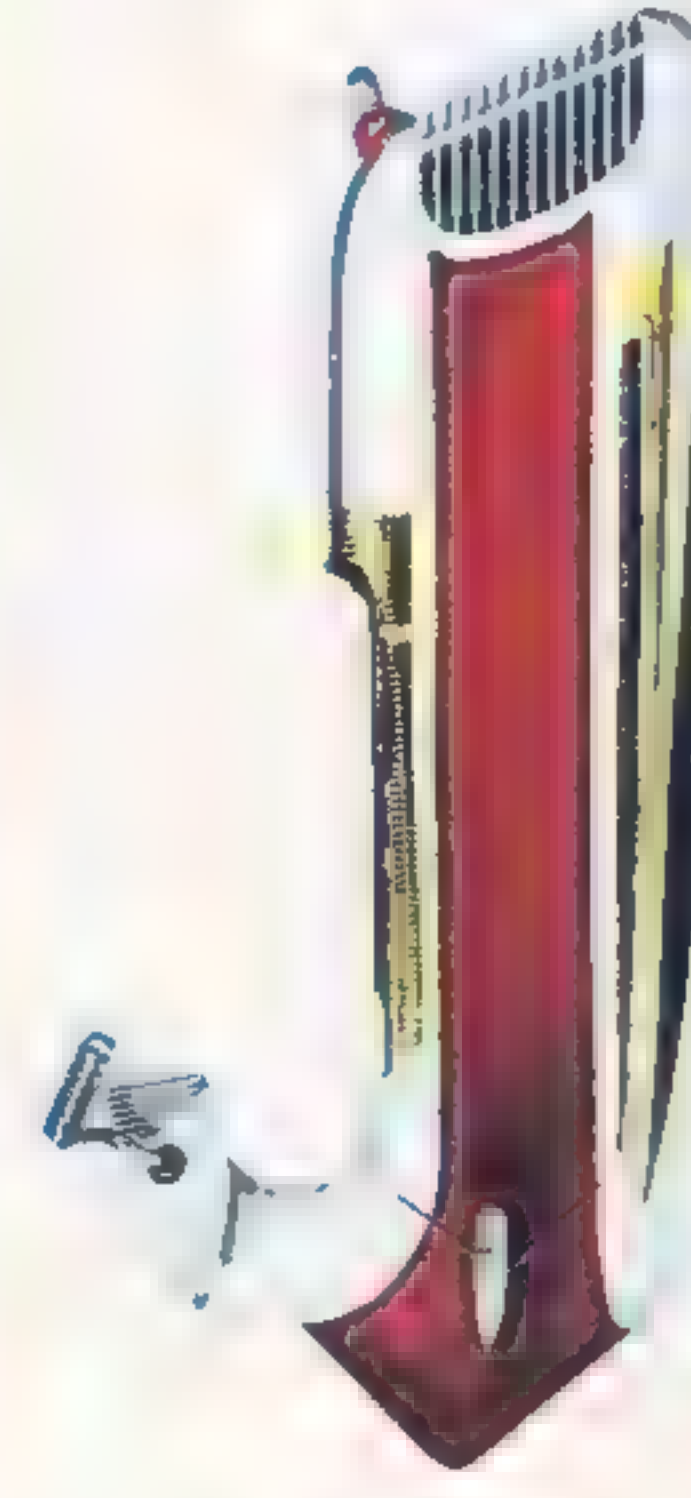
COMMANDER ZERO



ZOONY THE LAFOON



ROBERT THE ROBOT



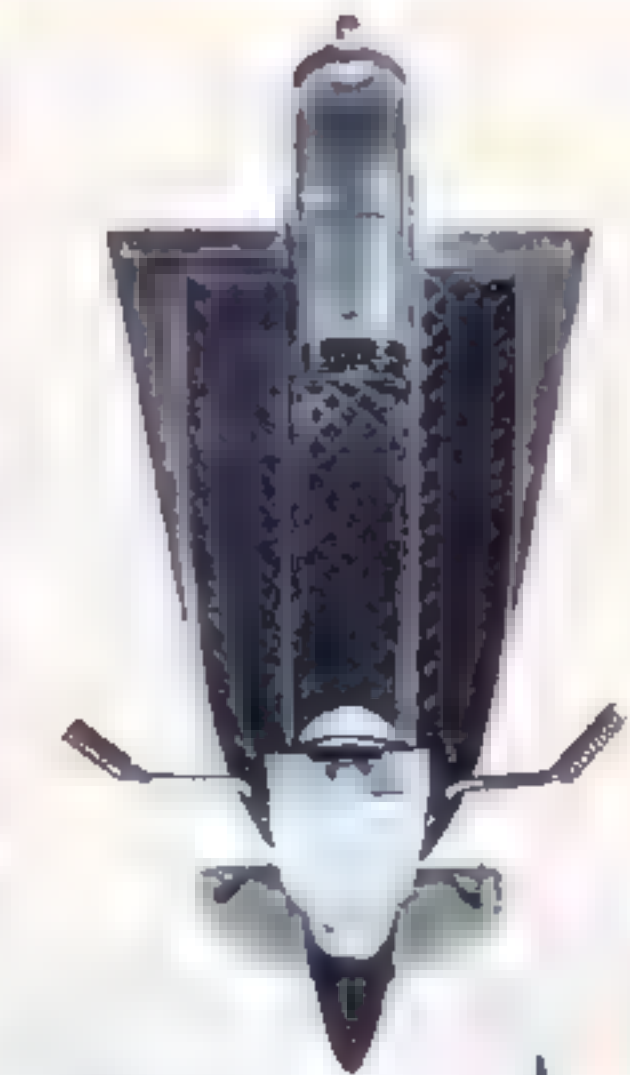
JETMOBILE SIDE VIEW

JETMOBILE

Steve Zodiac rides a BLUE, and Venus rides a RED Jetmobile



FRONT VIEW



TOP VIEW



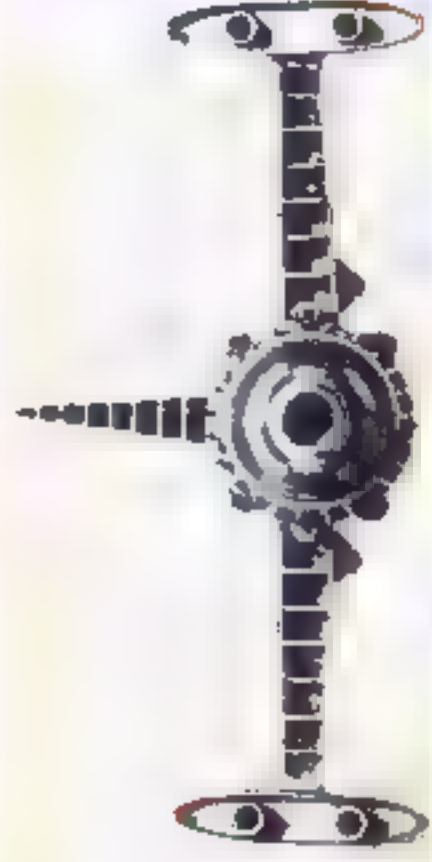
BACK VIEW

◀ FIREBALL JUNIOR with landing gear down.
It can land independently of the Space Ship



SIDE VIEW

FIREBALL XL5



FRONT VIEW

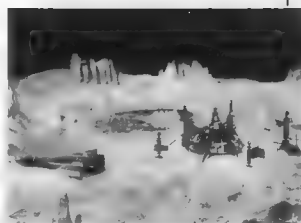


PLAN VIEW

COSMOLOGY

A-Z listing of Alien planets visited/mentioned in Fireball XL5

Planet	Episode	Comments
Amazonia	19	Planet of Space Amazons and member of U.P.O.
Arcton	23	Ice planet outside sector 25 where Denton was found.
Aridan	8	Home of pirates in sector 25 and neighbour of Minera.
Colevia	2	Zoonies' home planet.
Conva	10, 16	aka the Space Pen - High security penitentiary there.
Electon	36	Planet rich in minerals.
Elektra	38	Planet of the Arcons.
Floran	28	Jungle planet infected with Planetoid 3.
Granatoid	26	Planet of hostile robots.
Granvenia	37	Maybe a W.S.P. base there.
Groverica	36	Neighbour of planet Electon.
Hedera	4	A jungle planet.
Herbos	12	Jungle planet visited by Jim Ireland.
Jedum	33	Home planet of Cadre.
Kemble	17	The dark planet - neighbour of Olympus.
Lillispotia	3	Planet of hostile Lillispotians.
Magneton	39	Strongest gravitational force known and home of Solars.
Mari	3, 9, 19	Martian Circus visited Lillispotia.
Matik	21	Artificial planet of Domeheads discovered by Mat in sector 12.
Membrono	2	Almost destroyed by rogue planet.
Minera	8	Planet in sector 25 rich in vital minerals.
Mirano	37	Planet of Fire near Suventa.
Monotane	11	XL2 crashed there while carrying out reconnaissance.
Mülan	18, 39	Earth's natural satellite drawn out of orbit by Solars.
Nomadia	9	Original home of Nomadians.
New Earth	3	635 Lillispotian light years from Earth.
Nutopia	20	Legendary perfect planet first seen by Mat's Ultrascope.
Olympus	17, 30	The holiday planet.
Pharos	22	See separate entry.
Planet 46	1, 15	Home of Subterrains in sector 25.
Planet 73	26	Planet where the Granatoid tanks are encountered.
Planet 82	29	Renamed Robotvia by Professor Al Himber.
Platonia	13	Planet rich in Platinum that wants to trade with Earth.
Rejusca	6	Planet in Miras star system - very hot.
Robotvia	29	See planet 82.
Saturn	25	Interplanetary Patents Commissioner based there?
Space Pen	10, 16	See Conva.
Suventa	37	Home of Hypnotic Spheres.
Triad	14	3 weeks max speed outside sector 25.
Uncharted planet	19	Planet where Aphros is imprisoned by her people.
Unnamed planet	31	Planet being explored by Col. Hudson's SET team.
Voldanda	16	Planet of volcanoes.
Zanadu	12	Home of Kudos Emperors
Zavia	33	Ice planet from where Cadre tried to freeze Earth in sector 29.
Zofeit	7	Civilisation destroyed by Aquaphibians.



Fireball XL5 beside Alien base



Fireball XL5 fly by!

2034 European Peace Treaty signed by participants of 2028 war.

2035 Venus born.

2036 Zero joins U.S.A.F. Zero X further upgraded.

2039 Ninety born.

2040 Zero transferred to S.S.E.C. Zero X exploration programme as co-pilot of Mat's ship.

2045 World Government established. World Space Patrol formed out of U.N.S.P. Mat accepts Professorship at Universe University. Zero promoted to Captain and

pilot of his Zero X. 50 x light speed now possible. Mars becomes first member of World Space Empire.

2047 Construction of Space City begins. Britain joins World Government.

2047 W.S.P. Academy opened. Steve joins Academy. Zero promoted to Colonel.

2048 Space City completed and W.S.P. transfers Headquarters there. Fireball XL programme begun at Space City. Zero joins W.S.P. as Chief Astronaut with rank of Vice Commander. Cahelium extract X4 developed on Mars.

2050 Ciluvium mine on Pharos is finally exhausted. Mat designs first Natomic hyperdrive motor. Construction of XL ships begin. S.S.E.C. have colonised all viable worlds within Solar System. Mat joins W.S.P. as head of research and development with rank of Major. Oxygen Pill formula discovered on Mars.

2051 Steve graduates with honours from W.S.P. Academy and commissioned to W.S.P. as Sub-Lieutenant.

2052 Steve promoted to Lieutenant. Zero promoted to Commander and Chief

FLIGHT LOG - FIREBALL XLS

Episode	from ...	to ...	Comments
1	Sec 25 46	Earth	Say three days to reach Planet 46 from Near Earth.
2	Sec 25 Earth	Membrano Earth	
3	Earth New Earth	Earth New Earth	Say five days to reach New Earth (632 Lilliputian LY)
4	Earth Hedera	Hedera Earth	
5	Sec 25 Companion 12	Companion 12 Companion 12	Companion 12 Space Station near Earth.
6	Sec 25 Reynosa	Reynosa Earth	45 Zimpoons to Reynosa?
7	Sec 25 Zohet	Zohet Earth	
8	Earth Andon	Andon Earth	Bedtime story told by Venus to Jonathan Zero.
9	Earth Monodon	Monodon Caravan	Venus's daydream.
10	Earth Carava	Carava Earth	
11	Earth Monotone	Monotone Earth	
12	Earth Zanoda	Zanoda Earth	
13	Earth Pleione	Pleione Earth	
14	Sec 25 Trood	Trood Earth	3 weeks at maximum speed outside sector 25
15	Sec 25 46	Earth 46	
16	Sec 25 Earth	Earth Voldenda	Returned to Earth towing SS Thor
17	Earth Olympus	Olympus Kemble	say 1 hour flight in Jupiter
18	Earth Olympus	Earth Moon	
19	Earth Uncharted	Uncharted Earth	Outside Space Sky in uncharted space.
20	Earth Observatory	Observatory Earth	Observatory in Earth orbit
21	Earth Metric	Metric Earth	Metric in sector 12 between Earth and the Sun.
22	Earth Pharos	Pharos Earth	In Solar System between Earth and Mars.
23	Earth Arcton	Arcton Earth	Outside Sector 25
24	Earth Space	Space Earth	
25	Earth 73	Earth Space	
26	Earth Space	Earth Space	
27	Earth Space	Earth Floren	
28	Earth Floren	Earth Floren	
29	Earth 82	Earth Olympus	Distant planet.
30	Earth Olympus	Earth Un-named	Ninety's dream.
31	Earth Space	Earth Zova	XLS breaks light barrier in hyperspace.
32	Earth Zova	Earth Sec 25	In sector 29
33	Earth Space	Earth Space	To destroy firecloud approaching Earth.
34	Earth Space	Earth Fireball	Fireball Junior flies in Earth atmosphere only.
35	Earth Election	Earth Sec 25	
36	Earth Election	Earth Sec 25	
37	Earth Election	Earth Mirano	
38	Earth Election	Earth Suvanta	
39	Earth Election	Earth Election	

Controller of Space City. Zero marries Eleanor. Jim Ireland leaves Earth in prototype Nautic ship 'Explorer' for 10 years exploration of local stars. Zero X craft relegated to Solar System only.

2053 Jonathan Zero born. Prototype XL1 Alpha built.

2054 Oxygen Pills replaced space suits. XL fleet commissioned with atomic hyperdrive motors.

2055 Steve promoted to Captain and Co-pilot of XL5. Lillispations first encountered.

2056 Venus join W.S.P. as qualified Space Doctor. Sky ball One undergoes production at Space City. Friendly contact made with a number of interstellar planets wishing to trade with Earth. United Planets Organisation formed.

2057 XL ships upgraded with Nautic motors. Skyball One deemed obsolete. Steve promoted to Colonel and Pilot of XL5 and chooses Venus and Mat as his crew. Interstellar trading begins within U.P.O.

2060 Ninety joins W.S.P. Steve promoted to Chief Astronaut. Jedum Delegation tries to stir up trouble on Earth - Cadre and his people banished from our planet.

2061 Arcrons of planet Elektra first encountered.

2062 Robert the Robot constructed by Mat. Mat promoted to Colonel. Venus adopts Zoonie the last Colevian Lazoon. Subterrains attack Earth with Planatomic missiles. Subterrains Chief imprisoned on Earth. Space Exploration Taskforce formed to extend boundaries of Space Sky.

2063 Mat develops Ultra neutroni and Ultrascope. Planet Pharos a danger to space ways and destroyed. Harry Denton found on planet Arctan by XL5 crew. Mat invents a time machine. XL5 physically breaks speed of light in hyperspace. Cadre of planet Jedum tries to freeze Earth in revenge. Firecloud Incident - Steve saves the Earth using Skyball One. Steve awarded Astronaut of the Year. The Moon pulled out of Earth orbit by the Solars on planet Magneton - but the XL5 crew save the day and the Moon is returned.

EPISODE PREVIEWS

From TV World Magazine Circa 1965

1. Planet 46

Colonel Steve Zodiac and the crew of Fireball XL5 on their way home after a six month trip* on patrol duty receive an urgent message from Space City to intercept a planatomic missile heading for Earth.

2. The Doomed Planet

Even in the 21st. Century the legend of the flying saucer has remained. Commander Zero scoffs but Steve Zodiac and the crew of Fireball are constantly seeing evidence of it. On their way again for a patrol the XL5 crew once again sight for a fleeting moment yet another flying saucer.

3. Space Immigrants

A planet to be called New Earth has been discovered - ideal for human habitation. It is rich in everything except the air to breathe. Work is therefore to be carried out to produce automatically the conditions necessary for human life and the Mayflower III spaceship carries pioneers that will make this possible.

4. Plantman from Space

One of Professor Matic's friends Dr. Rootes visits Space City during his first trip to Earth since conducting plant experiments on Idair** the jungle planet. Soon after his arrival a power failure is caused by a radioactive retardant capsule which has been placed in one of the giant reactors*** in the Generating Room at Space City. This mystery is immediately followed by the report that an unidentified missile is heading for Earth.

5. Spy in Space

After space patrol ship Fireball XL9 is attacked it manages to make its way back to Space City. The ship's patrol duty is immediately terminated and Commander Zero contacts Steve Zodiac in Fireball XL5 asking him to take over XL9's patrol.

6. The Sun Temple

Missiles are being launched from Space City to disperse a belt of meteorites that are troubling the space patrol ships - but on a distant planet these activities are taken as an affront to the religious beliefs of the inhabitants. They are sun worshippers and fearing that these explosions in space will anger their god Miras they direct a strange powerful ray at the Earth.

7. XL5 to H₂O

Space City receives an urgent distress call from two remaining survivors of a planet called Zoafed† that is being attacked by a weird fish man. Relentless the creature is making his way towards them armed with a poisonous smoke gun.

8. Space Pirates

Venus is baby sitting Jonathan, Commander Zero's son, because he and his wife Eleanor are having a night out. Venus starts to tell Jonathan about an adventure the Fireball crew had with some space pirates.

9. Flying Zodiac

Steve is telling Mat and Venus about his old ancestors who used to be in the circus. Steve and Mat go off to make some coffee and Venus starts to daydream...

10. Space Pen

Posing as criminals the Fireball crew head for the prison planet Coova in pursuit of two Space City raiders and wrap up facing death in Mr and Mrs Spacespy's lethal water chamber.††

11. Space Monster

Space Patrol ship Fireball XL2 is missing and a distress call is received from the planet Monotone. "Send for Colonel Steve Zodiac," orders Commander Zero, "this is an



emergency." Steve and the crew of Fireball XL5 take off to investigate.

12. The last of the Zanadus

A visitor is expected at Space City, Major Jim Ireland, an explorer, who is returning for the first time in ten years. But Major Ireland is no ordinary explorer – he is under the spell of Kudos the only living being on planet Zanadu. Kudos wishes to destroy all Lazoons by spreading the Milomytosis virus and he is using Major Ireland as his agent.

13. Planet of Platonia

Steve Zodiac and his crew have an important mission – their task is to bring the King of planet Platonia to Earth for trade talks. This does not prove quite so simple as the King has enemies who wish to depose him and go to the war with Earth.

14. The Triads

Six nuclear explosions have registered on the radar screen at Space City within one week. Steve Zodiac while patrolling sector 25 traces these explosions to planet Triad, a planet three times the size of Earth. This calls for investigation and Steve with the crew of Fireball XL5 set out for the planet.

15. Wings of Danger

Subterranean Qued and two have designed a robot bird fitted with deadly radium capsules and are intent on destroying Steve Zodiac to avenge the capture of their leader who was taken when Steve first landed on planet 46.

16. Convict in Space

Top secret plans have been stolen from the research base at Space City††† by the notorious spy Grothan Deblis and are believed to have been transported into space on a spaceship last seen in Steve Zodiac's sector. Commander Zero immediately alerts Steve.

17. Space Vacation

Steve Zodiac and the crew of Fireball XL5 decide to take their vacation on the holiday planet of Olympus. But when they arrive they find themselves in the middle of a clash for power between Olympus and her neighbouring planet Kemble.

18. Flight to Danger

Lieutenant Ninety who is attempting to win his astronaut wings has completed the first two stages of his test and is ready to start on the most difficult and hazardous part – the solo orbit of the Moon in a space capsule.

19. Prisoner on the Lost Planet

While on patrol duty in Sector 25† Steve picks up a distress call on Professor Matic's Ultra neutroni radio from a region in uncharted space. Steve and the rest of the crew decide to investigate.

20. The Forbidden Planet

Professor Matic and Doctor Stamp are doing a T.V. programme from an observation station in space using the newly invented Ultrascope which can delve further into the Universe than anything else. In the middle of the programme they discover Nuptia, a planet never seen before.

21. Robert to the Rescue

Professor Matic discovers a new planet on his home made telescope. This planet is not shown on the space charts and cannot be picked up on the instruments at Space City. Commander Zero orders Steve to find this mysterious planet.

22. Dangerous Cargo

Colonel Steve Zodiac and the crew of Fireball XL5 are sent to investigate and if necessary destroy planet Pharos – a ghostly derelict planet riddled with mine shafts.

23. Mystery of the TA2

During a routine patrol of sector 25 Mat picks up an unusual object on the astrascope. Steve and Mat wearing thruster packs eject into space to examine it and discover that it is part of the TA2 – a spaceship with a crew of one which disappeared nearly fifty years ago.

24. Drama at Space City

During the night Jonathan, son of Commander Zero, and Zoonie decide to investigate Fireball XL5 which is resting on the launch rail. Inside the main control cabin Zoonie gives the order "Full Power." Immediately Robert springs into action and within seconds Fireball is heading for space.

25. 1875

Professor Matic has invented a time machine which he is going to demonstrate to the Interplanetary Patents Commissioner – but before the demonstration day he decides to experiment with Robert.

26. The Granatoid Tanks

Two Earth scientists confirm that planet 73 is suitable for habitation but before they return to Earth Doctor Simpson detects six Granatoid tanks – robots of hostile intelligence who can only be repelled by a very rare mineral called Plyton.

27. The Robot Freight Mystery

During a period of two months three robot supply freighters have blown up. The equipment is not faulty and the only answer seems to be sabotage. Steve Zodiac and Commander Zero suspect the Briggs brothers, but are unable to prove their suspicions.

28. Whistle for Danger

Commander Zero discovers that planet Floran which was once a jungle planet has suddenly become devoid of all plant life. Steve Zodiac and the crew of Fireball XL5 set out to discover the reason. It is found to be Planetoid 3 – a dreaded plant disease.

29. Trial by Robot

Four planets have reported the disappearance of their top robots. Space City can find no clues as to their whereabouts until an extraordinary fact comes to light – the lecture dates of Professor Humber, a great robot scientist, coincide with disappearance of the robots.

30. A Day in the Life of a Space General

In a dream Lieutenant Ninety is promoted to the rank of General but unfortunately this promotion goes to his head and his orders bring confusion to Space City.

31. Invasion - Earth

There is a great deal of interference on the instruments at Space City and Commander Zero manages to trace the cause – a mysterious cloud in space. Space patrol ships XL24 and XL18 warn Space City that it is heading for Earth.

32. Faster than Light

Steve Zodiac and his crew are on their way with supplies to space station 9. Suddenly Fireball loses

control completely increasing speed until it breaks the light barrier.

33. The Day the Earth Froze

Space City is on alert – alarm bells are ringing continuously, then the loudspeakers announce "Emergency Red ... Emergency Red ...". Commander Zero informs Steve that damaged patrol ship Fireball XL27 is coming down by remote control – the pilot must have lost consciousness.

34. The Firefighters

A mysterious cloud of gas which ignites when in contact with the Earth's atmosphere is gradually drifting nearer and nearer to the surface of the Earth. Steve Zodiac and the crew of XL5 are assigned to prevent this terrible disaster.

35. Space City Special

Space City is feverishly preparing for the 'Astronaut of the Year' presentation. Johnny Jackson the television commentator is going to televise the presentation and the crew of Fireball XL5 are to stage a musical show.

36. Ghosts of Space

Steve Zodiac takes James Frazer, a geologist from the Earth, to planet Electon to make a survey of the planet – but when Frazer lands he finds the place deserted and completely devoid of life.

37. Hypnotic Sphere

Several space tankers have mysteriously been taken out of action. On a journey home in Fireball XL5 Steve Zodiac comes across one such tanker and finds the pilot in a hypnotic trance. Determined to discover the reason he decides to escort another tanker along the same route.

38. Sabotage

Steve Zodiac and the crew of Fireball XL5 are returning to Space City after a routine patrol of sector 25. Suddenly there is a blinding flash followed by an explosion. Dense black smoke from the Gyro room fills the whole of the space ship as it rolls from side to side – completely out of control.

39. Space Magnet

Fireball XL7 has mysteriously disappeared. The crew of Fireball XL5 sets out to investigate but on the way the space ship continually increases speed until it is out of control.

* No mention of duration of patrol in episode – 3 months seems to be max. patrol.

** Planet spelt Zedon in all other sources.

*** Dr. Rootes comments on how small the reactors are in the episode.

† Planet spelt Zedon in all other sources.

†† This episode preview taken from the Encyclopedia of TV Science Fiction.

††† Research Base in U.S.A. not at Space City.

‡ Steve is at Space City when episode opens not on patrol.

Last Word: "Space! One of the most exciting ventures of man to date – but it can also be dark and mysterious and very lonely."



Steve and Venus capture two Aliens

APF

A. P. FILMS LTD.
present
**A NEW AND
EXCITING
CHILDRENS
TV SERIES**

As our film begins, CENTURY 21 is on its launching mono-rail, along side a giant glass skyscraper. This is the Headquarters of the U.S. Space Patrol.

The count-down is nearing completion and within a few seconds CENTURY 21 roars into life and skimming along the mono-rail mounts the launching ramp at the end. CENTURY 21 is airborne... destination - for the moment - Unknown!

Aboard CENTURY 21 we meet its crew - STEVE ZODIAC our Hero Test Pilot - His beautiful assistant VENUS - the DOCTOR of Space Medicine; PROFESSOR MATTHEW MATIC - the mathematical genius and ROBERT THE ROBOT - who is at the controls of the spaceship.

We learn that a Giant Rocket from outer space has been tracked for several days, travelling through the Universe - Destination EARTH! Scientific instruments tell Space Patrol Headquarters that the rocket is carrying a giant Planetomic warhead, capable of disintegrating the entire surface of the Earth!

CENTURY 21 rapidly closes in on its target and when finally the Spaceship and the hostile Rocket meet, it is obvious from the rocket's manoeuvres that there is a crew on board - A suicide crew.

PROFESSOR MATIC sighting the Rocket on the Range Finder in the Astro Dome, barks the orders to STEVE ZODIAC and ROBERT to bring the hostile Rocket into direct line of fire. Within seconds a fierce Space Battle ensues and the black Space Ship becomes an inferno as aerial missiles fire and flash towards their target. But with superb skill STEVE ZODIAC pilots the spaceship out of danger and with one well aimed shot blasts the Rocket out of existence. We see a gigantic fireball form as the Rocket disintegrates and sends showers of debris into space.

For the moment CENTURY 21 has succeeded in saving the Earth from a terrible fate but Space Headquarters know that the battle is far from being over. STEVE's orders are to proceed to Planet 46 where it appears the Rockets are being launched... Little or nothing is known of this planet except that life of some form or another does exist... it has hitherto remained unexplored... a dangerous assignment - but a vital one!

Despite the astronomic distances involved, through the medium of the montage we arrive at Planet 46 quite quickly. The nose cone of the Spaceship breaks away containing STEVE ZODIAC and VENUS whilst the remainder of the spaceship with the PROFESSOR and ROBERT on board remains in orbit around the Planet.

STEVE and VENUS skim the surface of the Planet looking for the signs of some form of life but the terrain is bleak and covered only with jagged rocks shining coldly against the black space sky with its hosts of stars.

Leaving the nose cone, STEVE and VENUS decide to investigate on their Jetmobiles. The Planet with its uncanny silence and biting cold atmosphere seems to defy the existence of life...

VENUS shudders as she looks around her - it is like a tomb - grim and uninviting... STEVE seems less aware of the eerie effect of the barren surface and leads the way on his Jetmobile his face set grimly - a man with a mission. Almost without realising it they find themselves in a cave-like rock formation and as they travel deeper into it they see that they are, in fact, submerging beneath the Planet itself.

"Yes - it makes good sense" - thinks STEVE "With such a cold atmosphere life on the surface would virtually be impossible - but below!..."

His thoughts are interrupted by a cry from VENUS - "Look Steve - Diamonds!" There

studding the rocks are clusters of diamonds winking and gleaming like a thousand evil eyes in the darkness of the cave. Their abundance makes it obvious that on this Planet Diamonds are not the rare mineral as on Earth!

On and on the couple travel plunging deeper and deeper into the bowels of the Planet. VENUS shudders slightly at the abrupt halt in front of her.

Immediately ahead of them is a huge chasm - it looks as if the end of their journey has come... Venturing cautiously to the edge they look down and there just below them is a seething, broiling lake of molten rock and lava. The flames lick hungrily towards the surface illuminating their faces as they gaze with a horrified magnetism at the scene below. The liquid erupts angrily and emits foul fumes and gases that create a white haze across the chasm... but through the haze STEVE sees on the other side what appears to be the first sign of life on the Planet - a huge door spaced in front of which are four enormous glass cylindrical pillars. Whatever form of life exists on the Planet, it is one capable of building constructions similar to those seen on Earth!

Warning VENUS to stand well back, STEVE decides to brave the flames and flames and remounting his Jetmobile he flies towards the other side of the chasm. VENUS holds her breath as she watches STEVE crashing through the barrier of flames - skimming the lake - barely a few feet from a horrible death! If the Jetmobile engine was to fail there would be no second chances.

With a gasp of relief, VENUS sees STEVE land safely on the other side before another belch of smoke and gas, for the moment, obliterates her view. Having overcome the danger of the chasm, it seems that STEVE ZODIAC is faced with yet another hazard - From out of the rock and appearing inside the glass-like pillars and armed with Ray Guns are four Subterrains - the inhabitants of the Planet... They stand immobile inside the columns - their guns poised ready for STEVE's every move, surrounding him on all sides.

They are weird and evil looking creatures. Their skins are a sickly green - their noses flat and their eyes merely slits - they have a Mongolian like bone structure - their heads are shaven and their skulls odd in shape. And their faces reveal nothing.

Grabbing for his Ray Gun STEVE fires rapidly at each Subterrain in turn, but the rays merely bounce off from the protective transparent material of the column. Immediately the Subterrains retaliate and it is obvious that they are have a one-way protective screen through which they can fire but cannot be fired at. Just before STEVE collapses and crumbles to the ground, he manages to transmit a warning message to VENUS through the Jetmobile radio asking her to get help from the PROFESSOR... and then a deep blackness closes in on him and he knows no more.

Horried at what has happened, VENUS follows STEVE's instructions, and mounting her Jetmobile makes her way back towards the surface of the Planet. As she travels alone and afraid through the caves, the odd formations of rock take on weird and horrific faces and to her become stone-like monsters and leering creatures. The grotesque shapes seem to reach out for her as she passes... But at last the cave entrance is in sight... Her Jetmobile screams towards the opening but within a few feet of the surface, a dazzling barrier of light that stabs deep into her eyes, throws VENUS trembling to the ground - the Jetmobile silent and apparently thrown



STEVE and ROBERT at the controls of Fireball XL5 originally scripted to be called CENTURY 21



VENUS and STEVE on their Jetmobiles

out of action. Desperately she tries to restart the vehicle - covering her eyes with her arm in an effort to shut out the searing light that pulsates with monotonous regularity

In some way the light ray seems to have de-controlled the Jetmobile and after several unsuccessful attempts VENUS sinks to the ground in despair.

Her despair changes to horror as she looks up and sees a ring of Subterranean figures encircling her and preventing her escape. It is as if they have been playing some sadistic game - allowing her to come within seconds of freedom only to be thwarted at the last moment.

And so the score seems to be heavily weighed in favour of the Subterrains... STEVE ZODIAC has been rendered powerless by the dreaded Coma Ray... VENUS is held prisoner and PROFESSOR MATIC is orbiting unsuspecting in Space!

COMMERCIAL BREAK

After the Commercial Break we see a Long Shot of the Planet in all its bleakness as before - there is no sign of life - and the impact of the shot is that out of this apparent barren terrain springs to life a gigantic rocket - emerging from the ground. The rocks part and we see the rocket appear on its launching pad standing to be fired.

The camera pans to another part of the Planet to a cliff face in the which is set an enormous panoramic window to what is obviously the Control Centre of the Planet.

As we shoot in reverse from the inside of the Control Centre we see that we are in a vast Bay filled with highly complicated equipment... Panels of lights and switches line the walls - and Subterrains work busily on instructions from the planetarian who is obviously their Leader. STEVE - still weak from the effects of the Coma Rays is seated between two Subterrains who are guarding him - his Ray Gun having been confiscated

... Through the vast window we see the Rocket standing poised ready for action on the Launching Pad.

We learn that as a means of forcing STEVE to order PROFESSOR MATIC to land the Spaceship, the Subterrains have imprisoned VENUS inside the deadly rocket that is to be launched against the Earth! They promise that she will be freed if STEVE will comply with their request... unwilling to give up their last hope of rescue, STEVE refuses to do this but, of course, relents when the Leader is about to depress the firing button for the launching.

Part of the message STEVE is to transmit is to give the PROFESSOR exact instructions where to land on the Planet, saying that he has uncovered the Rocket Base and has overcome the Subterrains - that is why he needs the Spaceship to take them prisoner.

Unwittingly STEVE is leading PROFESSOR MATIC into a perfect trap... CENTURY 21 lands as instructed but on an enormous bed of ash... Despite the PROFESSOR'S frantic efforts the Spaceship starts to sink deeper and deeper into the ash and eventually to be swallowed up by the Planet itself.

STEVE is learning some traits of the Subterrains' character... They know how to play on Earthman's emotions and their word means nothing. Having taken care of the Spaceship, the Leader gives instructions for the Rocket to be fired with VENUS on board.

Horried STEVE sees the Rocket take off from the pad... The situation seems hopeless. The PROFESSOR struggling in the sinking Spaceship; VENUS condemned to die in the Suicide Rocket and STEVE a prisoner!

Then the break that STEVE needs presents itself... Suddenly the Control Room is panic struck... "Guidance Mechanism has developed a fault" reports one of the Subterrains - warning lights and buzzers flash on and off... and in that moment seizes his opportunity to retrieve his Ray Gun.

But the panic is short lived, the Rocket straightens up and heads on its way - after its false start. Meanwhile CENTURY 21 has sunk deeper and deeper into the ash until only its nose is

visible like a sinking ship the moment before it submerges completely.

But in the Control Room as quick as a flash STEVE has panned the Ray Gun around the room to the Subterrains taken, for once, unawares... but can STEVE reach the Spaceship before it's too late?

Inside the Earthbound Rocket VENUS is bravely facing up to her ordeal, strapped to a seat with the suicide crew of Subterrains her only company...

Back in the Control Room, STEVE has flung the inert body of the Leader across his Jetmobile behind him, and crashing through the panoramic window he is on his way to the rescue.

At this point there is a very effective long shot of the planet with the Jetmobile flying down the cliff face towards the nose cone.

Century 21 is now almost completely submerged! STEVE inside the nose cone with the still unconscious Subterranean Leader flies over the rocks towards the sinking Spaceship and just in time manages to reconnect the nose cone to the ship and is thus able to pull her clear.

And now the chase is on... Already with a good head start the Rocket travels relentlessly on towards its target. Now the boat is on the other foot... STEVE has the Subterranean Leader a prisoner and will use him to full advantage you can be sure!

We have a mortgage of the desperate chase after the Rocket which by this time is perilously near Earth... The Leader having recovered... STEVE forces him at gun point to order the suicide crew and VENUS to abandon the Rocket... He has no alternative but to obey.

The crew who know only how to receive orders and comply with them, release VENUS and we see the tiny figures in the Space Sky ejected automatically from the Rocket - now wearing their Space Helmets - and floating away.

STEVE shoots himself out of CENTURY 21 by compressed air through a Torpedo tube and with tiny jets that are fixed to his back by way of a harness, he travels towards the floating figures, and by means of a cable, tows them through Space back into the Spaceship via a decompression chamber.

And so VENUS has been saved... But the Rocket is still heading towards the Earth! PROFESSOR MATIC calculates that it is now so close that by the time CENTURY 21 catches up with it - it may be too late! And so the final chase...

The Spaceship fires its Space Torpedoes and the Rocket is destroyed with only seconds to spare.

STEVE ZODIAC is now established as our Space Hero. The Subterrains on board will be given fair trial on Earth and if guilty will be committed to a deserted Planet - the "Alcatraz" of the Universe!

Without their Leader, the Subterrains on Planet 46 will find it difficult to repeat other war like acts against Earth... or will they? Because they live underground it is not known whether more Subterrains exist and so there are promises of further adventures with them during the series.



The history of *Titanica* which appeared in the second Stingray annual published way back in 1966 informed us that the ancient city of Hydroma was destroyed deep beneath the Pacific Ocean in Marine Year 1072 as the result of nuclear weapons being tested by 'Terrainean Governments' on the two uninhabited islands whose rocky formations formed the submarine valley where the city was situated.

The shockwaves from the final atomic explosion were so severe that the city's great dome was shattered and her people perished. Hydroma had been the home of a great and peaceful underwater civilisation (maybe related to Atlantis?) and also the birthplace of Titan (then a young scientist and mathematician). For two years Titan had monitored the blasts on the islands above and warned his people of the potential danger - he had even suggested they contact the surface world and ask them to stop the detonations but his elders did not trust mankind and opted to stay hidden.

Titan left Hydroma humiliated and rejected (also disgusted at his own people's temerity) shortly before the city was completely destroyed. He swore revenge on all Terraineans for what they had done that sad day. Titan explored the Mariana Trench in his prototype mechanical fish, plotting the locations of many undersea cities and planning his future conquests only to be driven half mad by his isolation and lust for vengeance.

He inadvertently saved a tribe of primitive aquaphibians from being the prey of a giant squid by killing the creature itself in Marine Year 1078. In gratitude the aquaphibians accepted Titan as their king and they returned with him over a thousand miles to a site near the ruins of Hydroma where he instructed them in the construction of a new city named after himself - megalomania indeed! *Titanica* was completed in Marine Year 1080 and Titan now began his warlike activities intent on conquering all the underwater nations and building an army strong enough to invade the surface world.

We know that many years later in 2064 AD Titan finally declared war on the Terrain but his plans have constantly been foiled by the valiant crews of Stingray and the many other combat subs of the World Aquanaut Security Patrol.

Now, why were nuclear weapons being tested by the 'Terrainean Governments' in Marine Year 1072 - and indeed, when was this on our Gregorian Calendar? I believe it was 1987 AD - the year that John Koenig (in the Space: 1999 Year 2 episode 'The Rules Of Luton') states the earth was plunged into a catastrophic world war with countless millions of innocent lives lost. He described it as a time of madness - a time when all mankind's hatred of other races and religions had surfaced. Now how do we reconcile these facts with the destruction of Hydroma?

Well, imagine the rise to power of a tyrant in the Arab States (Iran, maybe?) in 1985 and the subsequent tensions that would create in the West. An arms build-up ensues on both sides and the Western allies begin to test their latest 'clean' nuclear weapons on two uninhabited islands in the Pacific as a show of strength. 'The Butcher Of Baghdad' insists that all testing be cancelled but the Allies refuse unless he disarms - and with the detonation of the West's most powerful 'planetary' bomb in 1987 a Third World War breaks out.

What do you think?



By Keith Ansell.

According to Chris Bentley's excellent 'All series guide to Space: 1999' which appeared in Century 21 No.6 John Koenig lost his wife Jean in the disastrous thermonuclear incident that destroyed Switzerland in 1987 AD. Now how does this fit into the Third World War scenario?

I believe the Arab forces targeted Switzerland because of her firmly held neutrality in this and previous world wars - looking upon her as a soft target. France and many other European countries immediately surrendered to the Arab States under threat of nuclear extinction and were occupied by her forces.

This fits nicely with Father Stanley Unwin's military career mentioned in 'The Secret Service' origin story printed in Countdown No. 2 dated 27/2/71 (i.e. he served in occupied France) and Martin Hutchinson's 2015 AD dating for the series. In 1989 the 'Butcher Of Baghdad' was overthrown by the allies and his own people (but that is another story) and all this death and destruction led to the formation of the World Army, World Navy and World Airforce under the control of a more powerful United Nations Security Council - i.e. the ultimate peacekeepers.

What do you think?

All the above leads me to ask the following pertinent questions:

- Would Titan have become the tyrant seen in Stingray without the destruction of Hydroma - or should we put it all down to sexual frustration? (So that's why he was so angry when Marina escaped!!!!?)
- Can Titan breathe underwater??

What do you think?

In Graham Bleethman's excellent cutaway painting of *Titanica* in Stingray: The Comic No. 4 dated 4/12/92 we are told that Titan's undersea city is some 3000 fathoms beneath the Pacific ocean. Now 5000 fathoms is the equivalent of 30,000 feet and the water pressure at that depth would be a staggering 13,542 lbs. per square inch!!!

Have you ever wondered how members of the World Aquanaut Security Patrol survive swimming at these depths with what only appears to be a skin suit to protect them from the pressures - not to mention the near freezing temperatures? Also, how do they combat the deadly effects of the bends when returning to their submarines (and the surface)? Aquanauts must receive some form of 'anti-pressure' treatment - maybe a pill prior to each mission or something in their air tanks when they leave

their submarine for underwater activity.

How would this treatment work? It must act upon the body cells in a similar manner to the oxygen pill as described in my XLS guide so that a personal forcefield is generated around the diver - but this time to resist the surrounding water pressure and maintain the body temperature. The strength of the forcefield would be maintained subconsciously as required.

I prefer the 'treatment' prior to each mission theory as there are times when the Stingray crew are seen inside *Titanica*, etc. without their aqualungs and who knows what pressure would be maintained there? Natural denizens of the deep like Marina, Titan, the Aquaphibians, etc. must have extremely strong physiques to survive at these depths and their circulatory systems must be very efficient to fight the cold if they are mammals as most of them appear to be (aquaphibians excluded).

The source of their strength can only be the sea itself as when they appear on the surface (or elsewhere out of the water) they are no stronger than a human being of equivalent stature. Maybe a hormone regulates strength in response to pressure? If Titan managed to harness this undersea strength in his Aquaphibians on dry land think what an unstoppable army they would make.

Now for a very pertinent question - Where, exactly, is *Titanica* located in the Pacific Ocean? In the 'History Of *Titanica*' published in the second Stingray Annual (1965) Titan returned from the Mariana Trench over a thousand miles to a site near the ruins of Hydroma where he built *Titanica* with his new found subjects the aquaphibians.

Now the Mariana Trench (which is 35,800 feet below sea level at its deepest, by the way) is near Guam Island, and if you travel a thousand miles from there in an easterly direction you would be in the vicinity of Bikini Atoll - a very unfortunate place to build an underwater city but it would fit the 'atomic tests' scenario that led to Hydroma's destruction in 1987 (I would have packed my bags and moved on after the original H-bomb tests in the 1950s)

What do you think?

Have you ever wondered why the side ports of Stingray appear an opaque luminous green from within the super sub but transparent from the outside? A theory of mine is that Stingray's ports are designed to be green light sensitive i.e. the green portion of the spectrum penetrates further into the sea than other colours. The image the crew sees through the ports is computer enhanced to appear natural to the crew.

When not in use the side ports are 'switched off' and therefore appear green. Green by the way is supposedly the most restful colour for the human eye and would be psychologically preferable to the murkiness of the depths while using the relaxation bay at the rear of Stingray's control cabin.

What do you think?



The

ALAN PATILLO

Story

For Gerry Anderson, the weekly meetings with the scriptwriters for the Century 21 productions were a high point in his diary.

The managing director of the busy film studios always took great pride in being closely involved in the briefing and approval processes.

The established routine followed an initial briefing from Gerry. Armed with a fresh storyline, the writers would usually attend an 11 a.m. or 6 p.m. meeting.

Settling in his office with a cup of coffee, it was straight down to business with Gerry, more often than not beginning the proceedings with the line "Right, tell me a story!"

Among the line-up of regular scriptwriters was an extremely well-educated young Scotsman, Alan Patillo who was introduced to AP Films by film editor David Elliott who, at the time was working on the puppet western series 'Four Feather Falls'.

"The series had been going two to three weeks when I joined to work alongside David," he explains. "I started editing them and went on to directing. It was great fun and probably my favourite series of Gerrys that I worked on. The characters were very charming and beautifully characterised."

Much of the charm was conveyed by the music of Barry Gray who was a truly great composer. He would get the characters to jump and skip around, which sounds naive and childish, but in fact it was charming."

Alan remembers their pioneering days with great affection, working in the small confines of the converted factory unit adjacent to the railway line in Slough. "It was much smaller and less sophisticated than the posh, big studio that we had later. It was great fun and a very happy time ... friendly and engaging."

With AP Films move into science fiction came Supercar. The first of the episodes was directed by Gerry to set the style and Alan then took over directing every second or third episode. "Again, it was all very ingenious stuff with delightful characters."

Dr. Beaker, a man of great intellect and authority was very memorable. Although Mike Mercury was the lead character in the show, Dr. Beaker became the real star. He had an amazing, well moulded face, with a big nose and intense eyes, very striking. In fact I would say that he was one of the best characters that Gerry Anderson ever produced. I didn't care so much for the little boy Jimmy, but Mitch the monkey was a great scene stealer."

Picture a scene not unlike a television studio. Alan would be sitting in the control room with the lip sync operator looking out onto the studio floor. "If you really wanted to you could sit in 'here all day and speak to everyone through a microphone and tell them what to do."

"But I didn't like that very much as there wasn't enough contact with the camera crew and puppeteers, so I tended to stay out of the 'hutch'."

All the action was much less sophisticated in those days, compared with the things we tried to do later with Thunderbirds."

With their next series, Fireball XL5 came more new techniques. "We tried to do all sorts of experimental angles with deep focus photography. I tried to make the picture have the look of the strips in the futuristic comics, with characters with big heads in the

foreground talking to characters standing in the distance. I don't know how successful we were, sometimes it worked and other times it ended up looking rather pretentious."

"The lead character of Steve Zodiac was monumentally built and Venus was very beautiful and pure looking. They lent themselves to this sort of photography."

I quite enjoyed that photographically and it was a challenge for the cameraman who had to know how to keep the focus on such a widespread field of vision. With foreground and distant characters, we had to pump a lot of light in to keep everyone in focus, otherwise it looked very odd. But lighting cameraman John Read was very co-operative about that and knew how to do it."

From 'Four Feather Falls' onwards, Alan was very much aware that Gerry's aim was to move away from puppet shows and that all their productions were live action stories portrayed by puppets. "There was always the search for more and more realism. The creatures such as Mitch the Monkey and Zoonie the Lagoon were too fairytale for what Gerry finally went towards which was full live action performed by puppets in Thunderbirds eventually."

Although by this time, the puppets were looking more real, it was still a major challenge to make them behave realistically. "Making them try to walk was always unsuccessful. It was not the puppeteers' fault, but the nature of the puppets, anything they did that was not totally realistic made them look awful. We kept them sitting down as much as possible."

Alan worked very closely with Gerry on the productions. "While filming was going on he would leave you alone and very rarely interfered. He would watch the proceedings from monitors in his office and if there was anything that worried him, like bad strings showing, then he would phone up. He was very good to us even if we went over schedule. If this happened, he would never say to us 'Finish this one by the weekend or you're out!'. He was very tactful and would simply ask us to finish 'soon'."

With Stingray came their first use of colour film and an emphasis on 'underwater' filming. "This was fun to do as it looked so pretty and picturesque. I was always designated to work on the episodes that had a Scottish theme."

"The interior of the Stingray craft was always difficult to get angles on. We had a terrible time trying to get the camera close in using a wide angle lenses and this gave us a few frustrations. The set could be dismantled to a certain extent but not as much as we would have liked in order that we would get close in to the puppets. We had to use certain lenses that didn't look quite right. I would have liked to have got rid of the foreground set and chop it off and got in closer, but of course, we couldn't have done that."

Several episodes into the series, Alan remembers passing an innocent comment that caused quite a stir among the puppeteers. "I told them how I thought Troy Tempest was a very striking puppet that caught the camera very well and that his little squint was wonderful, giving him great intensity of expression from certain angles!" A stunned silence followed before the cry went up 'What squint?' Immediately, the puppet was rushed into the puppet hospital to have its sight problem rectified. "He never looked so good after that!" laughs Alan.

"The puppets for Atlanta and Marina were good to work with, particularly Marina as she didn't have to speak."



When it came to directing a scene for any of the Supermarionation series, Alan's work was totally separate from the special effects unit.

"If there were any shots containing models without puppets, then that would be directed by Derek Meddings."

With Stingray nearing completion, Alan was informed by Gerry that "something else was coming up" and shortly afterwards he was invited to the Anderson's home to hear the news. "It was told that the next series was going to be called 'International Rescue' and that there would be a family of sons controlling the craft. Soon afterwards, the name of the series was changed to Thunderbirds. I remember saying to him 'Oh, fine' and thinking it wouldn't catch on. Of course, how wrong I was. It was a much better title as the Thunderbird craft are the heroes of the series."

Alan went on to direct the first episode, one that he made a point of watching during a recent re-screening on BBC 2. "It is an excellent story, very cleverly done, introducing all the characters and the craft and at the same time tells an exciting story."

He paused momentarily as memories of the pilot show came rushing back. "Making that first show was not easy. There were lots of technical problems and it took ages to shoot the various scenes showing how the pilots reach their craft. We got very weary with it but in the end, when we all saw the finished film, the way Gerry had planned and edited it with the editors, we all agreed it was all worth it."

The first episode to be written by Alan was 'The Perils of Penelope', which started off as a half hour picture but, along with a dozen earlier episodes was stretched to one hour for the American TV market. Alan was staying in Scotland with his parents for Christmas when Gerry telephoned and explained the situation. "Guess what," he said 'we're going to make them into a hour so, while you're up there keep thinking how you're going to enlarge the script to make it longer'. The story was a take-off of

the silent movie *The Perils of Pauline* starring Pearl White who specialised in making films where she was always in danger."

Another episode that had to be greatly extended was 'Move and You're Dead' where Alan Tracy was left stranded on a bomb-laden bridge with Grandma. "Some scripts though did not lend themselves to enlargement," he adds.

Alan also wrote 'Attack of the Alligators' which was a take-off of *The Cat and the Canary* starring Bob Hope. "The extra ingredient we added was to have this potion that was put into the water and the alligators became huge."

He also directed and scripted 'The Cham Cham', an episode that went way over schedule, by three to four days, in production. The show made great technical demands on all the main units involved. "We tried to do things in that picture that we hadn't done before, such as Penelope dancing a slow foxtrot. It was an experimental production, but was great fun to do."

While his colleagues Alan Fennell and Dennis Spooner became known for writing strong action, Alan wrote scripts that developed the characters of the show.

"In a way, the male characters were so dull. All they had to do was to pilot the craft and say 'left, left three degrees' or 'Opening Pod 3'. Penelope was much more flexible. You felt that she lived a life of her own apart from International Rescue. She wasn't living on this island with this practically all male society. We tended to develop her more."

With 26 episodes completed, Alan left AP Films as script editor, although he returned to write several more of the remaining six episodes. An invitation to direct the first feature film *Thunderbirds Are Go!* was turned down for several reasons. "I had had enough. Working with puppets is so limiting. I found that it was not creative enough. Everything was a compromise."



Phones in full Scottish regalia for an episode of *Stingray*. Each episode of an Anderson show that was given a Scottish flavour was usually directed by Alan Patillo

"I also wondered whether it would work on a big screen because it was such a cosy show, with nice little characters appearing on the small screen. I felt that the intimacy would be gone. It's because of this intimacy that you overlook the strings and the blemishes and the terrible walks."

Alan wrote one script for Captain Scarlet and the Mysterons. "I was not so taken with the concept for this series. I never understood what the Mysterons were really all about. I felt there was a lack of human identification in them."

The final Supermarionation series, *Secret Service*, was much admired by Alan, although he was not involved in its production.

"It was a charming series. Very witty, nice sets and lovely to look at. Perhaps it didn't have enough drive to be a success like *Thunderbirds* ... I don't know."

By this time Alan was back as a sound and film editor working on such films as *Walkabout*, *Performance*, and *Secret Ceremony*. He returned to work with Gerry on *UFO*, writing the early episode 'The Square Triangle'. "This series didn't do justice to Gerry. The series lacked magic somehow. It didn't excite my imagination in the same way as some of his others before and since."

More than five years later, Alan returned to edit two episodes from the second series of *Space: 1999* and then, in the early Eighties directed four episodes of *Terrahawks*.

Still leading a busy life in the film business today, Alan looks back on his ties with Gerry with great fondness. "The shows stand up very well today and I have enjoyed the great resurgence in interest in *Thunderbirds*. Gerry well deserves the success as he put in an enormous amount of work. He always worked late and just thought, lived and worried about the studio. He put his heart into it."



Alan Patillo on the set of *Supercar* with lighting cameraman John Read and one of Alan's favourite characters, Dr. Beaker.

AFTER SPACE: 1999

The period after the cancellation of SPACE: 1999 was a difficult one for Gerry Anderson. The downfall of Lord Grade's ACC Communications left him without a backer just as the worldwide SF mania sparked by STAR WARS should have seen his products as popular as ever. One project, a live action film called FIVE STAR FIVE, came to within an inch of production with live action filming announced for October 1979 before backing was withdrawn at the last minute. Another live action film planned but abandoned was OPERATION SHOCKWAVE, a spy story to have been filmed in Israel.

Two TV formats were developed by Gerry and Fred Freiberger, INTERGALACTIC RESCUE: RESCUE 4 for the N.B.C. network and STARCROISER for C.B.S., but neither came off. STARCROISER did, however, come close enough to production to become a successful marketing exercise, with plastic model kits available and a regular comic strip in LOOK IN.

TERRAHAWKS TAKES OFF

When a new Gerry Anderson project did finally get off the ground it was a return to a puppet based series for the first time in 14 years, with filming beginning on January 10th 1983 at Bray studios, formerly home of Hammer Films. TERRAHAWKS was developed by Gerry's new company, Anderson Burr Productions with his partner Christopher Burr who he met during his abortive attempt to take over the southern area ITV franchise. The major U.K. backers for the series were London Weekend Television, the TV network covering the London area from Friday evenings to Sunday nights, with considerable finance also obtained from the American Time-Life company and sources in Japan. The majority of the models were also designed in Japan, the notable exception being Spacehawk, designed in Britain by Phil Rae.

Several changes were made on TERRAHAWKS from what had become regarded as "standard Anderson practice". Firstly the tone of the series was in marked contrast to that of the run of Anderson series which, culminating in SPACE: 1999, had broadly been aimed at a successively older and more sophisticated audience with each new series. With the long gap between series, the ready-made core who had followed the career of Gerry Anderson in increasing numbers since the days of SUPERCAR had largely dissipated. Instead of following in from SPACE: 1999 TERRAHAWKS was a step back to the FIREBALL XL5 days, an attempt to appeal to a largely pre-teen audience.

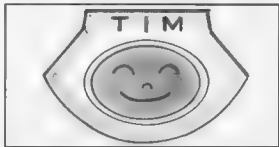
Other changes were in the look of the production. The Supermarionation puppets were replaced by a process known as Supermacromation which utilised latex hand puppets with very expressive faces. These were used to their best advantage in the villainous visages of Zeld and her family, and were much better for comedy than the somewhat fixed expressions of the puppets used from CAPTAIN SCARLET AND THE MYSTERONS onwards. The major disadvantage was that the puppets had to be mostly shot from the waist up,



although ingenious solutions were found to the ever present difficulty on getting a puppet to walk convincingly. During the 1970's 16mm had replaced 35mm as the standard film format used on British TV, and improvements in film technology meant that by 1983 Gerry Anderson was able to use the smaller, cheaper format with no complaints except from the most hard core of fans.

Despite being produced for a major ITV company, TERRAHAWKS was at first unable to find a full network slot in the U.K., the bane of U.K. screenings of SPACE: 1999. The vagaries of the British TV ratings system at that time meant that unless a show was screened at the same time and on the same day across the country then its audience figures would be seen as reduced, no matter how many people had actually watched the show that week. The majority of regions stuck, at first, to a Sunday tea time slot where ratings peaked at 5.99 million viewers after seven weeks' almost double the ratings for the first episode, which gives some idea of the good word of mouth the series was getting. Happily the third broadcast block did finally get a full network slot, the first Anderson series to do so.

The first 26 episodes of TERRAHAWKS were shown as two separate seasons in the U.K. of 13 each, with the probability that the series would end at that point, with the traditional end of series flashback story (MA'S MONSTERS) being filmed and broadcast**. These first two seasons proved successful



Tim © Anderson Burr Pictures Limited

enough for funding to be raised for a further thirteen episodes, with finance from Anderson-Burr Pictures London Weekend Television and the Asahi Taishin advertising agency in Japan. The third (or second, depending on your point of view) season veered even more into the realms of comedy, with some notable exceptions, and was in the view of this writer the most entertaining of the three.

Just to confuse matters episodes from the third season appear in season two and vice versa. For example GOLD was shot as the third episode in the first production block (e.g. after EXPECT THE UNEXPECTED parts 1 & 2) but was shown as the last episode in the third broadcast block, probably because it features the death of one of the Ninesteen clones and the installation of his replacement. As is normal practice in a non serialised programme such as TERRAHAWKS the episodes can be, and are shown in almost any order to ensure a spread of the best episodes across the run of the series.

Another episode deemed "risky" by the ITV censors was TWO FOR THE PRICE OF ONE in which the "pregnant" Cystar has a baby, known variously as Istair, Birilgo and Coybird, due to the evil android's dual sexuality (no kidding!). Up to two minutes or footage was cut from this episode on British screenings, most obviously during the actual birth sequence. The mind boggles as to what was actually shot, but your humble reporter is making efforts to discover the truth. The other Terrahawks episode shown cut in Britain was, of all things, EXPECT THE UNEXPECTED, which was shown of a short sequence were, as Hawking prepares for take off, Zeroids attach themselves to Kate Kestrel's chair and propel her from the White House lounge. With the sole exceptions of the two parts of EXPECT THE UNEXPECTED, which should be an even 25 minutes, an uncut TERRAHAWKS story should clock in at 23 minutes†.

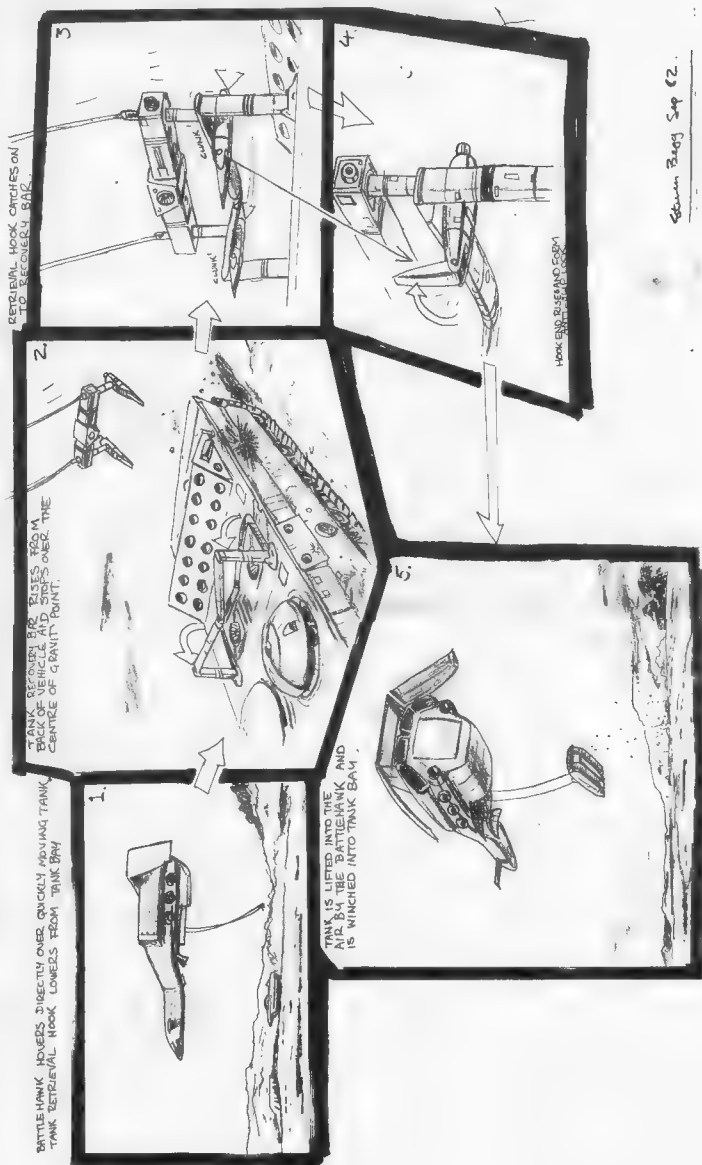
With the tenth anniversary of TERRAHAWKS fast approaching it is surely time for a reassessment of the merits of this most underrated of Gerry Anderson productions. The writing mostly by Anderson veteran Tony Barwick improved, especially in the third season and there are a handful of really superb stories. CRY UFO is, in my humble opinion, as good as anything Gerry Anderson has produced whilst FIRST STRIKE would have made a superb CAPTAIN SCARLET AND THE MYSTERONS story and THE ULTIMATE MENACE has, of all things, something of a SPACE: 1999 feel to it. The series received a very bad reception amongst hard core Anderson fans on its first showing. They appear to have expected something along the lines of SPACE: 1999 series three, whereas they actually got, as I mentioned earlier, a FIREBALL XL5 for the 1980's. Anderson, the official Gerry Anderson appreciation society which has of late received a great influx of younger members reports a groundswell of positive responses to TERRAHAWKS from those who would have been between the ages of eight and fifteen when the show was first broadcast—exactly the audience it was aimed at.

*Interestingly Granada Television, which scheduled TERRAHAWKS on Sundays at 1pm, were one week behind the rest of the network due to an unexpected extension to the previous occupant of the time slot - SPACE 1999. A re-run of The Immunity Syndrome had been blacked out by a faulty transmitter, resulting in so many complaints that Granada were forced to re-schedule the episode.

†In some regions MA'S MONSTERS was shown before THE SPORILLA, despite containing flashbacks from that episode!

†This applies to the U.K. and other countries using the 25 frames per second PAL system only. The NTSC system used in the US and Japan amongst other places runs at a slower 24 fps, thus making each episode longer.

HIGH SPEED TANK RECOVERY.



Kevin Begg Sep 82.

SERIES PREMISE

Mars, 2020. The NASA geological expedition base is attacked by a ship belonging to Zeldia, a hideous android, killing all within. Her fleet lands on the planet, intending to use it as a base for her assault on the ultimate prize. Earth. She launches attacks on Earth using her travelling companions, who are stored deep frozen until they are needed. Defending Earth is the top secret Terrahawks force, based at Hawknest, an underground HQ beneath the sprawling White House somewhere in South America with its fleet of ships able to defend the planet both within its atmosphere and in space.

CHARACTERS - THE GOOD GUYS ...

Dr. "Tiger" Ninestein *Date of origin: 20.12.73 - male human (clone).*

Cloned in a secret military hospital in Texas, U.S.A. from Austrian-American scientist Professor Gerhard Stein. Nine clones were created, so should the current clone die his entire memory (which is transferred to computer every 24 hours) can be transferred to a replacement. Each clone has been raised at a different secret location for security purposes. Official military career peaked as he was made commander-in-chief of the U.N. high command. Retired from that post in 2014 to oversee the creation of the Terrahawks, becoming its first commander in 2018. Tactically brilliant but with a human side to his nature which he tries to keep a strict secret from those around him.

Captain Mary Falconer

Date of birth: 23.07.91 - female human.

Born in London, England, Falconer proved to be academically superb, studying at Cambridge before studying astrophysics at Harvard. In addition she is a noted stunt pilot and free fall parachutist. Gained experience in space missions for UNIPIC research and strategic defence missions between 2016 and 2018. Only surviving relative is her mother, Grace Falconer. Calm in a crisis and highly proficient, she often serves as Ninestein's conscience.

Lieutenant Hiro

Date of birth: circa 01.01.00 - male human

Discovered on the lower slopes of Mount Fuji, Japan, and brought up by the elders of the Temple of Knowledge, the young Hiro proved to be a child prodigy, winning honours degrees in mathematics and physics at the age of ten. Selected personally by "Tiger" Ninestein at the age of fifteen for Terrahawks. Designed the Terrahawks computer command centre. Ninestein's personal data dump and the zereids. Usually stationed in Spacehawk, which suits his temperament, he is fascinated by botany and supports the theory that plants respond to speech. Strictly speaking he is still a civilian, but his lack of known blood relatives makes him an excellent security risk.

Captain Kate Kestrel

Date of birth: 01.04.95 - female human.

Real name, Katherine Westley. Born Martinique, raised and educated in Canada. She gained an interest in music from her jazz singer/pianist grandfather and was playing her own compositions by the age of fourteen. After death of mother in 2005 she was greatly influenced by her father, John Westley who was Commander in Chief of NASA moon base and was a member of the Mars landing mission of 2009. Her own career began as a NASA medical officer in 2011 before she underwent pilot training and became a test pilot, gaining extensive space mission experience before being seconded to Terrahawks in 2018. As well as

piloting Hawkwing she is Terrahawks link to the outside world in her other life as a successful recording artist for Anderburt records.

Lieutenant Hawkeye

Date of birth: 18.02.98 - male human

Born Hedley Howard Henderson, he is an Olympic decathlon gold medal winner and holds several sporting world records. A childhood accident left him needing computer assisted eyesight, giving him outstanding abilities in flying and gunnery. Was a U.N. task force commander during the first alien attack in 2017, and his conspicuous gallantry led to his secondment to Terrahawks. Is gunner on Hawkwing and has an excellent working relationship with Kate Kestrel, as the pair seem to share the same sense of humour.

Zereids

But for an inexplicable "fault" in their design, these multipurpose spheroid robots would be included in the machinery section. Their designer, Hiro, theorises that their unique Iramium crystal power source has given the zereids personalities and emotions normally associated with humans. Zereids have been given military ranks and have the ability to increase their mass with a maximum weight of 100 tons. They are led by Sergeant Major Zero, based at Hawknest. He is the last remaining prototype zereid, built in October 2018 and not surprisingly, has the personality of a regimental sergeant major. Space Sergeant 101, built in November 2018, is based on board Spacehawk and is specially programmed to make decisions remote from human supervision (not that this stops Zero) He has developed slightly effeminate American vocal characteristics. 28 (or Dix Huit as he calls himself) is French whilst 21 has a voice like James Stewart. "Doctor" and "nurse" zereids are seen in THE UGliest MONSTER OF ALL, operating on the stricken Hudson, who has been damaged by Yuri the Bear. A large compliment or these "troops" are kept at Hawknest and Kate Kestrel has her own personal zereid, 55, who sounds rather like Hawkeye and talks in rhymes. Other versions of zereid are based as gunners on the outside of Spacehawk, heavily armoured megazoids operate the Battletank and a microzoid (fully functional miniature zereid) is available to fit onto Hudson's front grille.

Stew Dapples and Chic King

Engineer and producer, respectively for Anderburt records, they work with Kate Kestrel on her recording sessions. King is a shadowy figure with a voice like John Wayne whilst the hilarious, hyperactive Stew became more of a character in his own right, getting his moment of glory in the wonderful CRY UFO.

Colonel Johnson

Terrahawks link with NASA, introduced in CLOSE CALL but not named until THE GUN. His relationship with Ninestein is often stormy.

... AND THE BAD GUYS

Zeldia

Date of origin: circa 1834 (estimated Earth equivalent date) Female android

Zeldia's ancestors were used as slaves by a humanoid race on the planet Guk. Zeldia was the bodyguard of Prince Zegar of Guk, who had her experimented on and improved until she was the first android ever to become a sentient being in her own right. Zeldia's first act was to plot the overthrow of her masters, ensuring that others of her kind received the same modifications as herself. The androids took over the planet, redesigning themselves in the image of the oldest and wisest of the Gukians,

hence the ageless androids have an appearance of extreme age. This they regard as beautiful, whilst the smooth skinned Earthlings which they encounter are regarded as hideously ugly. As leader of the androids, Zeldia based her humanoid form on the oldest and wisest of all on Guk before setting out to destroy all human life in revenge for the years of slavery she and her kind endured.

Prince Zegar's scientist's modifications gave Zeldia great mental powers, including telepathy and matter transference. This gives her the ability to recall her compatriots if they are in trouble on missions to Earth - Zeldia reclaims her own.

Those closest to Zeldia are her family, who were created by Zeldia herself. These are...

Cy-Star

Date of origin: circa 1874 (estimated Earth equivalent date) Female android

Created by Zeldia to be her "sister". Zeldia's unquenchable desire to dominate led her to create a bubbly, brainless sister who poses positively no threat to the authority of Zeldia. Obsessed with her own beauty, she is eventually able to create a son/daughter of her own.

Yung-Star

Date of origin: circa 1884 (estimated Earth equivalent date) Male android

"Son" of Zeldia, he takes his evil side directly from Zeldia, but added to that is physical cowardice and compulsive greed for his favourite food, carbon jelly and granite crunchies.

It-Star (a.k.a. Brlgoy, a.k.a. Goybri)

Date of origin: circa 2023 Male Female android

Created by Cy-Star to be her "child", Itstar is an evil minded, devious hatcher of plots who makes his/herself very useful in Zeldia's on-going vendetta against the Human Race. It-star is literally "two-faced", having a split personality between a sweet, innocent little girl and an evil, horrid little boy who terrorises Yung-Star. First introduced in TWO FOR THE PRICE OF ONE.

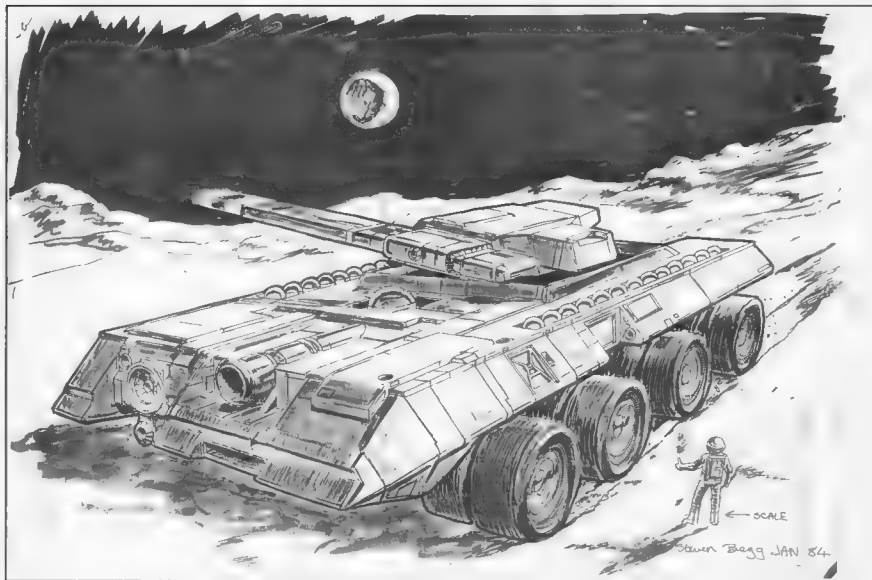
Zeldia also travels with a group of other villains who are kept deep frozen in her marian base of operations and thawed out as required. These include Sram, Lord of Felony, whose mighty roar can rock spaceships and destroy mountains. MOID (Master of Infinite Disguise) who can change his appearance and voice in order to look like absolutely anyone. Yuri the Bear, regarded as hideously ugly by Zeldia but seen by Humans as cute and cuddly, he can bend metallic objects at will with his mental powers. Lord Tempo, who has the ability to alter time itself. Most of these characters return several times during the series run, as we shall see in more detail in the TERRAHAWKS episode guide next issue.

THE MACHINES

TERRAHAWKS presented what was beyond a doubt the most diverse set of futuristic craft since UFO, both in terms of how used regularly in the series and those seen in only one story. The Terrahawks fleet consisted of:

THE BATTLEHAWK

The huge, bulky looking Battlehawk was the most regularly seen craft in the series, seen in virtually every story. Described as a heavy transporter and mass deployment unit, its general shape and lack of traditional wings put the viewer somewhat in mind of Thunderbird 2. Capable of speeds of up to mach 5, the ship contains a platoon of zereids and the Battletank (q.v.) as well as its own machine



The Lunartank – visual by Steve Begg, 1984.

cannon, Battlehawk is based beneath the White House in a horizontal position. When taking off it reverts to a vertical attitude whilst the front of the White House swings open. Battlehawk's photon drive kicks in to action and the craft chubs into the skies

THE TERRAHAWK

The small, bird like Terrahawk sits on top of Battlehawk, acting as the flight deck of the larger craft. In addition it can detach itself from Battlehawk in order to act as a mobile command centre for Ninestein, able to travel at a maximum speed of mach point 8. Terrahawk is also the operational centre of the entire Terrahawks force, allowing Dr. Ninestein to lose no time in setting off to investigate an alien sighting. Ninestein spends most of his time in the Terrahawk either directing Terrahawks operations or playing his favourite computer game.

THE HAWKWING

Hawkwing is a sleek ultra fast interceptor craft operating within the Earth's atmosphere. It is the fastest of the Terrahawks atmospheric craft, with a top speed of mach 7.5 and consists of two detachable parts. The main body of Hawkwing is piloted by Kate Kestrel and carries the gun bay, a huge wing, on top. This part, manned by Hawkeye, can be aimed to crash into a target if all else fails and separated from the main craft. At this point Hawkeye's cockpit is retrieved by the main body. Hawkwing is armed with a high energy LASER cannon and fireflash particle accelerators. The craft has a very impressive launch sequence, which involves it

being catapulted out of an underground tunnel through a vortex created in the lake outside the White House. When Hawkwing departs the vortex subsides, protecting the secrecy of Hawknest.

THE TREEHAWK

The last of the Terrahawks air/space fleet to operate in Earth's atmosphere, Treehawk is also able to travel in space since its main purpose is to act as a shuttle between Hawknest and Spacehawk. It can travel at top speeds of mach point 9 when configured as an aircraft (it has retractable wings) and 3.6 million feet per second in space. Treehawk is generally crewed by Hiro but can also be piloted by remote control. Treehawk is named after its launch procedure, which involves it emerging from the centre of a huge artificial tree which unfurls like an opening flower.

THE SPACEHAWK

Spacehawk serves the dual purpose of being the Terrahawks early warning station and first line of defence. The main firepower of Spacehawk consists of zerooids stationed on the outside hull of the craft, but it is also fitted with missile launchers and a laser cannon. Run by Hiro and a crew of zerooids led by Space Sergeant 101, Spacehawk is usually kept in a parking orbit around the Earth, rotating on its lateral axis to create its own gravity.

THE BATTLETANK

Battletank is a highly armoured tank like vehicle operated by two megazoids, used in highly dangerous ground attack situations too

dangerous to risk personnel. Battletank is based in Battlehawk and is dropped directly into the danger zone, using its jet thrusters to cushion the landing. It has a maximum speed of 60 kph.

HUDSON

Heuristic†† Universal Driver with Sensory and Orbital Navigation. A late 1980's vintage Rolls Royce modified not only to drive itself (with manual override option) but with intelligence and perfected voice synthesis. Hudson's colour scheme is described as Chameleon, meaning that it can change colour either as camouflage or to coordinate with the passenger. Reportedly it's "Silver Lady" mascot can retract to be replaced by a microzoid, a miniature fully functional zeroid. HUDSON is very much a mixture of the perfect chauffeur and a "gentleman's gentleman" manservant, with perfect manners and diction.

ZELDA'S FLEET

The seven major craft in Zelda's fleet travel in space as separate entities, all of different design. Before landing on the Martian surface the other ships docked around the circular, crab like main ship. This configuration acts as Zelda's headquarters, although occasionally ships will detach for attacks on Earth. The fleet also has large numbers of ZEAF's (Zelda's Earth Atmosphere Fighter), fighter craft which can travel both in space and in Earth's atmosphere.

CENTURY 21

††(Adj.) Serving to find out or to stimulate investigation.

The All series Gerry Anderson Chronology

Part One

By Keith Ansell

SOURCE CODE KEY: 1. Annual; 2. devised from Annual; 3. SIG; 4. Century 21; 5. Ufonia 2 Con book; 6. devised from Century 21; 7. devised from Countdown, 8. devised from TV Comic; 9. devised from TV 21 Diary; 10. Barrat Cigarette Card KA-Keith Ansell; MH-Martin Hutchinson; LS-Lynn Simpson; HM-Helen McCarthy (See Glass); MR-Mike Recia.

/A-Twizzle; /B-Torchy; /C-Four Feather Falls; /D-Supercar; /E-Fireball XL5; /F-Stingray; /G-Thunderbirds (inc 2 movies); /H-Captain Scarlett; /I-Joe 90; /K-Secret Service; /L-Doppelganger; /M-UFO; /N-The Protectors; /P-The Investigator; /Q-Space. 1999; /R-Into Infinity; /S-Terrahawks; /T-Dick Spanner; /U-Space Police; /V-TV Century 21 (Agent 21 etc); /W-Creative Continuity.

Year	Day/Month	Event	Source
1834		Zelda created on Guk	1/S
1835	14/12	Titan Born in Hydroma	2/F
1848		Ephraim 'Tex' Tucker born	MH/C
1874		Cystar created on Guk	3/S
1880		Events in "Four Feather Falls" begin	MH/C
1884		Yung Star created on Guk	3/S
1900		Lazsons left on Earth	KA/W
1901		Mysterion race fed Mars leaving active computer complex behind	1/H
1902	30/10	Professor Felix Popkiss Born	MH/D
1912	23/7	Doctor Horatio William Beaker Born	MH/D
1915	29/1	Masterspy (Alexandr Slanovitz) born	MH/D
1918	19/12	Emil Zarin born	MH/D
1920		General Richard Henderson born	1/S/M
1928		Harry Rule born	MH/N
1929		Popkiss moved to U.S.A. and built his lab at Black Rock, Nevada	D
1930	3/4	Michael Mercury Jr. born	MH/D
1932		Professor Gerhard Stein born	1/S
1933		Chino born	KA/N
1935		Doctor Doug Jackson born	5/M
1935	7/6	Commander Edward Straker Born	5/M
1938	9/2	William 'Bill' Gibson born	MH/D
1938	15/7	Colonel Alec E. Freeman born	5/M
1940		Confessa Caroline Di Contini born	MH/N
1940	27/6	Professor Victor Bergman born	4/Q
1942		Paul Bouchet born	MH/N
1842		John Kane born	MH/L
1945		Lieutenant Keith Ford born	1/S/M
1947		Captain Peter Carlin born	HM/M
1948		Colonel Glenn Ross born	MH/L
1950		Grandma (Cecilia Tracy) born	KA/G
1950		Suki born	KA/N
1950	3/8	James 'Jimmy' Gibson Born	MH/D
1951	30/9	Colonel Paul J. Foster born	5/M
1952		Joan Harrington born	5/M
1953		Beaker met Popkiss and struck up instant friendship	MH/D
1953		Nina Barry born	1/S/M
1953	5/5	Colonel Virginia Lake born	5/M
1954		Lieutenant Gay Ellis born	D
1955		Beaker joins Popkiss in Nevada to work together in building Supercar	MH/M
1956		Mitch the Monkey born	KA/D
1956		"The Adventures of Twizzle" produced for Children's Television	A
1956		Jimmy Gibson's parents killed	MH/D
1957		"Torchy the Battery Boy" produced for Children's Television	B
1958	1/4	Surface Agent X2 Zero born in Khazu (?)	2/F
1958		Mrs. Ada Harris born	KA/J
1958	7/6	Father Stanley Unwin born	MH/K
1959	17/3	Commander John Robert Koenig born	4/Q
1960		Supercar completed	D
1960		Events in "Supercar" begin	D
1960		Jimmy Gibson joins Supercar team	D
1960	18/2	Mrs. Emily Appleby born	MH/K
1960	5/8	Doctor Helena Susan Russell born	4/Q
1962		Revolutionary Spaceship 'Super R' built by Supercar team for NASA	1/D
1962		Commander John Westley born	4/Q
1963	5/8	Doctor Robert Mathias born	KA/S
1963	14/9	The Bishop (David Fairweather) born	4/Q
1965	29/1	David Kane born	MH/K
1965	24/7	Professor Ian 'Mac' McClaine born	2/J
1965	9/11	Anthony Dean Verdeschi born	2/Q
1968		Shane Weston born	4/Q
1969	15/12	Samuel William Looover born	2/J
1969	19/12	Captain Alan Carter born (not 1986)	4/Q
1970		International Astrophysical Commission agrees to set up SHADO to combat the ever increasing menace of UFOs	M
1970	2/1	Jeff Tracy born	4/Q
1970	3/5	Sandra 'Sahn' Benes born	4/Q
1970	29/10	Paul Michael Morrow born	4/Q
1972		Events in "The Protectors" begin	N
1973		Events in "The Investigator"	P
1973	20/12	Commander Doctor Tiger Ninestein clones 'born' i.e. nine clones of Professor Gerhard Stein	1/S
1974		Maya born on Psychon (Alphan reckoning)	4/Q
1974	30/5	Aloysius 'Nosey' Parker born	1/G
1974	31/12	Paul Blake born	MH/K
1975		Kyrane born	KA/G
1975		Lucille Tracy born	LS/G
1979	17/7	The Hood born	1/G
1980		SHADO becomes fully operational	M
1980		Events in "UFO" begin	M
1980		Alien UFO's increase their raids on Earth	KA/M
1983	3/2	Construction of Moonbase Alpha begins	4/Q
1986		Counter-Earth detected by unmanned Eurosec Sun Probe	KA/L



		Glenn Ross makes two orbital flights to Mars for N.A.S.A.	KA/L
1986		Uranus-Probe lost in space	Q
1986	11/2	Colonel Harry Denson born	KA/E
1987		Events in "Doppelganger"	KA/L
1987		Space warp to Counter-Earth closes forever	KA/W
1987		Titan leaves the underwater city of Hydroma (marine year 1072) ...	2F
1987		Hydroma destroyed by shockwaves as a result of U.S. atomic bomb tests - Titan swears revenge on all Terraineans ...	2F
1987		World War III begins (as a result of tension between west and Arab states)	Q
1987		Switzerland destroyed in disastrous thermonuclear incident - Jeans Koenig killed in the blast	4Q
1987	20/5	Matthew Harding born	MH/K
1988		Pharos drawn into solar system and takes up orbit between Earth and Mars	KA/E
1988		France and other European countries occupied by Arab forces	7K
1989		World War III ends with the overthrowing of the 'Butcher of Bagdad'	KA/W
1989		Western and Arab leaders sign peace treaty	KA/W
1989		The United Nations given authority to form the World Army, World Navy and World Airforce to act as the ultimate peace keepers	KA/W
1989		Unmanned probes land on Pharos	KA/W
1990		Doctor Tony Grant born	KA/G
1990		Unmanned probe lands on Mars for experimental purposes	KA/E
1990		Super conductive Ciluvium discovered on Pharos	KA/W
1991		Joint venture to land on Man on Pharos and mine Ciluvium begun - manned landing on Mars postponed	1/S
1991	23/7	Captain Mary Falconer born	1/W
1992		Jeff Tracy marries Lucille	1/G
1993		SHADO makes peace with aliens in exchange for medical knowledge	MH/W
1993		Peter Carlin commits suicide	3/G
1993		Captain Paul Traverser born	2/F
1994		Doctor Ray Pierce born	1/S
1995	1/4	Underwater city of Titanics completed - Titan's sub-sea conquests begin (MY 1080)	2/J
1995	10/4	Captain Kate Kestrel (Katherine Westley) born	KA/S
1995		W.I.N. formed out of merger between M15, K.G.B. and C.I.A. (not 1975)	KA/Q
1995		Stewart Dupples born	2/H
1995		Moon base Alpha completed	6/G
1995		Original date planned for 'man on Mars'	Q
1995		Captain Greg Martin born	1/G
1995		Ar Marshal Maxwell 'Steve' Zodiac (Steve Kalinski) born	6/V
1996		Koenig first assigned C.I.C. Alpha - but then grounded due to failure of Ultra Probe	Q
1996	14/4	Scott Tracy born	1/G
1996		Ciluvium mine opened on Pharos	E
1996		Meta enters the Solar System	KA/Q
1996	18/2	Lieutenant Hedley Howard 'Hawkeye' Hender	1/S
1999		U.N. forms World Space Agency	1/G
1999		Events in 'Into Infinity' begin	MR/R
1999	15/8	Virgil Tracy born	1/G
1999		Koenig persuaded to return to Alpha as C.I.C. responsible for the Meta Probe	Q
1999	9/9	Events in "Space 1999" begin	Q
1999	13/9	The Moon blasted out of Earth orbit and into hyperspace	Q
1999		Meta drawn into Earth orbit	KA/W
1999	24/12	Lady Penelope Creighton-Ward born	1/G
2000		Meta renamed Luna II	KA/W
2000		Jeff Tracy is one of first men to land on the new moon	1/G
2000		Original date planned for Mars colonisation programme	2/H
2000	1/1	Lieutenant Hro born	1/S
2000	17/7	Paul Morrow and David Kano killed on runaway moon (Alphan Calendar)	4/Q
2000	7/8	Victor Bergman killed on runaway moon (Alphan Calendar)	4/Q
2000	26/8	Psychon destroyed - Maya joins moon base Alpha on runaway moon (Alphan Calendar)	4/Q
2001		Solar System Exploration Centre established at Glenn Field, U.S.A.	KA/W
2001		Earth attacked by giant automated spaceships - origin Jupiter	3/E
2001		N.A.S.A. moon base constructed and John Westley appointed C.I.C.	1/S
2001		Lieutenant Brad Newman born	6/G
2001	28/10	John Tracy born	1/G
2001	14/11	Brauns (Hiram K. Hackenbacker) born	1/G
2002		Tracy construction and aerospace companies formed	1/G
2003		Hyperdrive theory discovered	KA/W
2003	7/4	Joe McClaine born (not 1/4/2003)	J
2004		Original date for completion of Martian Colony	2/H
2004		Tin Tin Kyranos born	1/G

FAB 1

KIT CONVERSION

Using 1/25th Imai Model

Neal Wood

PHOTOGRAPHS BY:
SYD PINTO & NEAL WOOD

Well! Where do we start with this one? Blue perspex canopy, enormous missiles firing out of the front headlights and decapitated figures of the two famous characters Parker and Lady 'P'.

This one was going to be very tricky as an amateur with limited skills and facilities. The canopy turned out to be easier than expected thanks to Easter and the casing from a well known Chocolate Button Easter Egg manufacturer, carefully cut to the required shape!!

First the chassis. As I wanted to make the car as realistic as possible I decided to have one of the doors working and to facilitate this the base of the model had to be cut out to allow the door section to slide beneath a false floor to be fitted later. The hole needs to be in line with the door on the body moulding which will also be cut out with a very fine junior hack-saw. Spacers were then fitted across the upper side of the chassis, allowing a gap of 2-3 mm between the edge of the hole in the floor. Ideally a depth of 2 mm is needed by the spacers. On top of these the false floor is fitted which needs to cover the full width of the inside of the vehicle, yet having a small recess to accept the depth of the door when in the closed position. Other than this, the front wheels could be secured, with a narrow piece of black painted plasticard fitted along the length of the top restraining panel, to prevent viewing through the engine housing.

The model has the potential to be battery driven by a small motor. The gearing was not installed and the rear wheel casing cut to leave only enough of the metal to retain the rear axle. This was then fitted to the base and spacers fitted to the axle prior to the wheels being applied.

All of the interior detailing was produced from balsa and applied to the inside of the body section, other than the drivers seat. Whilst made of two pieces of balsa it was fitted to the false floor on the base, painted black and the white piping applied with the use of cotton. The seat mounted microphone was a carefully bent sewing pin painted white and the grab rail on the back of the seat was a headless bent pin.

Rear wheel arches were fitted to the underside of the body and painted black. The front edges will protrude in to the rear seat as arm rests. After the door section has been cut, the body can be built up inside where visible, filled and sanded ready for the seats. The door section needs to be reinforced with plasticard sides enclosing the balsa. This will be drilled at the base on the inner edge to allow a pivot (another headless pin) to run the width of the door. The ends should protrude by about 2-3mm from

each side. This allows for the cantilever action of the door opening downwards and then sliding beneath the false floor. The holes for the pivot should be drilled approximately 1 mm in from both edges on each side. Once painted and finished the door can be carefully slipped into its runners on the base.

The rear seat was simply two pieces of balsa cut to fit over the wheel arches and after painting trimmed with white cotton piping. It must be stressed that as the base floor has been altered, a lot of the fitting of the interior requires trial and error, dry application of the body and base to ensure correct alignment and avoid gaping holes where they shouldn't be. The control panels on the front were blocks of balsa cut and filed to the required curves and glued to the insides of the front wings. Across these was the front panel with a hole drilled for the steering column, at the end of which was attached the steering wheel provided in the kit. This needed to be painted white all but for the end tips of chrome finish. The top of the dash-board was made from a single piece of balsa, cut and sanded to give the correct contours and then glued to the top of the body, after having removed the small protruding box in the moulding. The body was then ready for spraying using the pink from the Tamiya Acrylic range which polishes up beautifully.

The interior could now be painted and stained as necessary with the door control detail produced in the same way as the dash-board of the SPC, (drawn larger than needed and reduced on a photocopier). The chrome piping for the side walls and dash-board was obtained from the local car accessory shop. (If you can't

get hold of any give me a shout via Ed. as I got a whole reel!!!) Pin heads were used for the knobs and the monitor on the central panel was made from black tape edged with thin strips of chrome tape.

This was also used for the side stripes on the body and the canopy. However, after applying it to the canopy, a line of pink was painted down the centre of each strut, giving the impression of chrome edging on painted metalwork. The canopy was then cut on the outer edges of the struts, on the same side as the opening door, leaving just enough uncut to hold it in place. The canopy can be left open or closed as required.

The rear lights were drilled out and an appropriate colour of the wife's nail varnish applied from the inside, giving a nice luminescence. The front headlights had to be made from plasticard drilled out, covered with foil, forced into the contours of each light and the whole covered in a clear tape to seal them.

The Rolls Royce grill, Flying Lady and bumpers were all added and the top and bottom halves gently secured together.

Sorry to our international friends if you are unable to acquire the relevant Easter Egg for the canopy but I am sure there must be other similar casings available that would be equally as suitable.

CENTURY 21



FAB 1 and details

1. Q. I have missed some issues, therefore I may be repeating a question previously asked, but I have to know because I'm going through a nightmare trying to work it out...What does P.W.O.R. stand for?

A. Proceeding With Orders Received. Code 2/5.

2. In U.F.O. after John Straker's death, did Straker ever tell Alec Freeman or any other member of S.H.A.D.O. about what had happened?

A. He probably told Alec as he is his closest friend within the S.H.A.D.O. organisation. It is doubtful whether he would have told anyone else. Code 6/7.

3. Q. In the last nine episodes of U.F.O. certain characters are missing. For example, Freeman, Ellis, Ford. What happened to these characters?

G. Keenan, Middlesborough.

A. U.F.O. was shot in 2 batches, and some of the actors from the first 17 episodes were unavailable for filming, so the scripts were written to feature new characters. Colonel Lake is almost certainly a replacement for Alec Freeman. Code 2.

4. Q. I have seen mention of a racehorse called 'Thunderbird One'. Was it named after the International Rescue craft?

A. Yes, it was. There is an article currently in production all about this horse. Code 2.

5. Q. Was 'Torchy the Battery Boy' Gerry's first series for TV?

A. No, before Torchy he directed 'The Adventures Of Twizzle' which, like Torchy, were written by Roberta Leigh. Code: 1/2.

6. Q. In the trailers on 'The Secret Service' videos it is said that Stingray's organisation is 'The World Aquatic Security Patrol' whereas I have always been led to believe that it is the 'World Aquanaut Security Patrol'. Which is correct?

A. It is the World Aquanaut Security Patrol. The announcer in the video got it wrong. Code 1/2.

7. Q. Did Sylvia Anderson make cameo appearances in the U.F.O. episodes 'Ordeal', 'Mindbender' and 'Timelash'?

Richard Farrell, Wirral, Merseyside.

A. Yes, she did. She definitely appeared as part of a film crew in 'Ordeal'. We are almost certain that she did appear in the others but we cannot confirm it. Code 1/3. (With regard to your other questions, Richard, we'll answer them next time round.)

A slightly shortened P.W.O.R. this time (we had to get the items together over Christmas to meet deadlines) — back to normal next time. A request has anyone out there got any info: photos...anything on Space Patrol? Martin is at present researching this series for Century 21 and would like to hear from anyone with aforementioned info. Usual address (the new one).

Thanks for the questions. You keep sending. We'll keep answering. See you next time. Martin and Lynn.

CENTURY 21

MORE TEA VICAR OR HOW TO REMOVE STICKY FINGER PRINTS!!

By Chris Callister.

Forget the huge exhibitions; stick sponsored events and annual conventions. Try the Church Hall. Helmsford in deepest, darkest, Lancashire, where they still eat Hovis raw and clogs mean shoes not blocked drains!! (My apologies to international readers... please ask your pen-pal to translate) Charity...yes, charity model exhibitions - more heartwarming than leaving Mitch in the dinghy; more fun than having Grandma move; better than Oink exploding the sticker-bomb; and sadder than knowing Paul Foster lived through the mobile crash!

They're always fun, incredibly worthwhile, sobering (especially after a night out with the boys!) and an insight into the diverse world of model engineering. Picture the scene... 30 plus exhibits ranging through railway layouts (in varying scales), model aircraft including helicopters, R.C. Cars, the local I.P.M.S. team and last but not least Century 21 modellers.

Set up in 1987 as a group of Anderson fans with a love of modelling, the exhibition saw 5 guys last October (Dave Sisson, Bob Smith, Mike Reccia, Phil Rae and Lil' ol' me) showing off their bits and pieces (shame!)

The work involved even on a small exhibition is immense...venue, exhibitor, insurance, catering and that old evil, cost, all take up your precious free time. Then, what to display... Well, not everything we do is Anderson based (pause while the purists catch their breath!) Whether it be scratch built, kit or toy, if it takes our fancy, out it comes (less of the smut, Callister!!) As some of you know, C21 modellers can muster up some serious models when the occasion demands, so this event with only 3 x 5ft. tables at our disposal needed major screening of some of our prize exhibits to give us the best examples from such shows as: Alien, Aliens, Alien 3, Doctor Who, Thunderbirds, Stingray, UFO, Terminator, T2, Joe 90, Batman, Capt. Scarlet, Secret Service, Star Trek, ST: TNG, Space Police, Terrahawks, Space: 1999 and Voyage To The Bottom Of The Sea.

Over 1000 people filed into the tiny hall over the two day event, spending nearly £2000 on entry fees, food and items for sale from the various stands. The difference between this and other, larger events is meeting Joe Public, especially the children, and watching their little faces light up as their heroes and favourite vehicles are spotted. Also, mums, dads and assorted relations giving quotes like, "I had one of those XL5 submarine things when I was young" (Yes, O.K., let the 4-year-olds in for a look...THEY know what they're talking about!)

Lasting memories of a damp weekend in

October...faces with eyes like saucers peering 'Kilroy'-like over the edge of the tables (oblivious to the 'Do Not Touch' signs, which seem to have the opposite effect), looking up at puppets and models too big to comprehend; comparing the new Matchbox TB2 against a 2ft. equivalent, or waiting for Alan Tracy to move or speak...absolutely marvellous!

Just a thought - didn't the JR 21 TB1 and Angel Aircraft seem huge when YOU were 8 years old? Ahhh, Glory Days... Thunderbirds, the Next Generation? "Make it so, Mister Crushed Nut!"



The Face-hugger lurks to left, Alan Tracy to the right!

UNIVERSE EDITION 12

DATELINE: February 2093

MORE MODEL MAGIC FROM MARTIN

Century 21 favourite Martin Bower has been hard at work since his last articles creating more spectacular models for the Thunderbirds and Stingray comics. Next issue Martin introduces us to some of his amazing new creations and in his own words and pictures tells us how he constructed them.



SECRET SERVICE SECRETS

Supermarionation biographer Martin Hutchinson has been delving into the files of BISHOP and fills us in on the backgrounds of the show's stars with the second in his popular series.

STINGRAY SAILS INTO ALL SERIES ENCYCLOPEDIA SLOT

Yep, we intend to eventually cover all Gerry's series in our prestigious pullout encyclopedia format. Next issue Martin Hutchinson is your captain on a fact-filled voyage to the bottom of the sea that will bring you new details, biographies, specifications and everything else you ever wanted to know about the W.A.S.P.s

COLLECTING ANDERBOOKS

Austin Tate has compiled a detailed and very comprehensive guide to Gerry Anderson books and annuals. For the full fascinating listing pick up issue 12.



EXCLUSIVE BOB BELL ARTWORK
CENTURY 21 COLLECTOR'S - ARTWORK NO. 2.
See inside for background story.